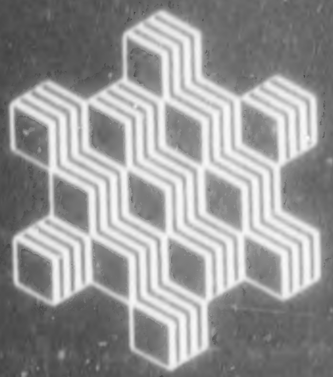
Curriculum Guide



SECONDARY SCHOOL

VISUAL ART
VOLUME II
GENERAL EDUCATION

Québec

Niveau(x) d'enseignement: 4　　　　Numéro EDUQ : 0870660
Centre d'intérêt: 811

Visual art. 2, General education / Direction générale des programmes, Direction de la formation générale. -- [Québec] : Ministère de l'éducation, c1988.
ix, 297 p. ; 28 cm. -- (Curriculum guide / Ministère de l'éducation du Québec, Direction générale des programmes. Secondary school)

Code: 16-3502-03A ; 0889-305. Bibliogr.: p. 279-288. Filmographie: p. 291-297.

ISBN 2-550-14361-2

Vedette(s)-secondaire(s): Québec (Province) Ministère de l'éducation. Direction de la formation générale

---

Descripteur(s): Education artistique * Arts plastiques * Arts graphiques * Ecole anglaise * Guide pédagogique * Secondaire (Ordre d'enseignement)

Le module "Art et société" au secondaire a comme objectif principal de développer les centres d'intérêts des élèves dans le champ des arts visuels, d'aiguiser leur observation, de les instruire dans le langage artistique et de raffiner leur jugement esthétique. Dans ce programme, l'étude de l'histoire de l'art ne vise pas à faire acquérir aux étudiants une connaissance abstraite sans rapport avec la pratique réelle de l'art. Les enseignants ont donc à établir des liens entre le travail pratique des étudiants et leur étude des objets culturels. Le guide veut aider les enseignants du module "Art et société". Il est divisé en deux grandes sections: la section A présente les objectifs terminaux et intermédiaires des modules 114, 214, 314, 414-514. La section B présente les objectifs terminaux et intermédiaires pour les modules 324-424-524. Pour chaque module, le guide présente des stratégies d'enseignement et des activités d'apprentissage. Il s'efforce de faire des liens entre l'enseignement et la pratique, et entre les divers modules.

Type de document: d

EDUQ
8870660

Curriculum Guide

SECONDARY SCHOOL

VISUAL ART
VOLUME II
GENERAL EDUCATION

Direction générale des programmes
Direction de la formation générale

Approved by the Comité catholique and the Comité protestant of the Conseil supérieur de l'éducation on October 28 and November 17, 18, 1983.

© Gouvernement du Québec
Ministère de l'Éducation, 1988

ISBN 2-550-14361-2

Legal Deposit — Third Quarter, 1988
Bibliothèque nationale du Québec

TABLE OF CONTENTS

Page

GENERAL INTRODUCTION 1

SECTION A 7

ART AND SOCIETY MODULE 114 7

Introduction 9

General Objective 9

Unit 1.1 11
  Terminal Objective 1.1 11
  Intermediate Objective 1.1.1 11
  Intermediate Objective 1.1.2 12
  Intermediate Objective 1.1.3 12
  Intermediate Objective 1.1.4 13

Unit 1.2 15
  Terminal Objective 1.2 15
  Intermediate Objective 1.2.1 15
  Intermediate Objective 1.2.2 17

Unit 1.3 17
  Terminal Objective 1.3 18
  Intermediate Objective 1.3.1 18
  Intermediate Objective 1.3.2 18

ART AND SOCIETY MODULE 214 21

Introduction 23

General Objective 23

Unit 2.1 25
  Terminal Objective 2.1 25
  Intermediate Objective 2.1.1 25
  Intermediate Objective 2.1.2 26
  Intermediate Objective 2.1.3 27

Unit 2.2 28
  Terminal Objective 2.2 28
  Intermediate Objective 2.2.1 29
  Intermediate Objective 2.2.2 29

Page

Unit 2.3 30
  Terminal Objective 2.3 30
  Intermediate Objective 2.3.1 30
  Intermediate Objective 2.3.2 31
  Intermediate Objective 2.3.3 32

RELATED CONTENT 114-214 33

The Environment of Yesterday and Today 33
  Trading Posts and Forts 33
  Organization of the Territory 34
  The Gradual Modernization of Québec 43

Residences 44
  Houses in the French Tradition 44
  Québec Houses Adapted from the French Style 54
  19th Century Dwellings 58
  20th Century Dwellings 64

Churches 68
  Religious Architecture 68
    17th Century 69
    18th Century 70
    19th Century 72
    20th Century 74
  Church Furnishings 75
  Sculpture 77
  Painting 79
  Religious Objects 81

Objects Used in Everyday Life 81
  Furnishing 81
  Dishes and Utensils 88
  Clothing 94
  Vehicles 104

Page

Determining Factors and Their Causes and Effects 110

ART AND SOCIETY MODULE 314 111
Introduction 113
General Objective 115
Unit 3.1 116
  Terminal Objective 3.1 116
  Intermediate Objective 3.1.1 116
  Intermediate Objective 3.1.2 117
  Intermediate Objective 3.1.3 118
  Related Content Table I:
    General Characteristics of Native Cultures 121
Unit 3.2 128
  Terminal Objective 3.2 128
  Intermediate Objective 3.2.1 128
  Intermediate Objective 3.2.2 129
  Related Content Table II:
    Determining Factors 131
Unit 3.3 134
  Terminal Objective 3.3 134
  Intermediate Objective 3.3.1 134
  Related Content Table III:
    Places Where the Public Has Access to Native Culture 135
  Intermediate Objective 3.3.2 136

ART AND SOCIETY MODULES 414-514 137
Introduction 139
General Objectives 140
Unit 4.1 141
  Terminal Objective 4.1 141
  Intermediate Objective 4.1.1 141
  Intermediate Objective 4.1.2 143
  Intermediate Objective 4.1.3 143

Page

Unit 5.1 144
  Terminal Objective 5.1 144
  Intermediate Objective 5.1.1 144
  Intermediate Objective 5.1.2 145
  Intermediate Objective 5.1.3 145
  Intermediate Objective 5.1.4 145
Unit 4.2 146
  Terminal Objectives 4.2 146
  Intermediate Objective 4.2.1 146
  Intermediate Objective 4.2.2 148
  Intermediate Objective 4.2.3 149
Unit 5.2 150
  Terminal Objective 5.2 150
  Intermediate Objective 5.2.1 150
Unit 4.3 151
  Terminal Objective 4.3 151
  Intermediate Objective 4.3.1 151
  Intermediate Objective 4.3.2 152
Unit 5.3 153
  Terminal Objective 5.3 153
  Intermediate Objective 5.3.1 153
  Intermediate Objective 5.3.2 153
  Intermediate Objective 5.3.3 154

Teaching Strategy (414-514) 154

RELATED CONTENT 414 161

Modern and Contemporary Art 161
  Impressionism 161
  Expressionism 163
  Fauvism 165
  Cubism 167
  Surrealism 169
  Abstract Art 171
  Pop Art 174
  Contemporary Realism 176
  The Modern Movement in Architecture 177

Page

RELATED CONTENT 514 188

Contemporary Québec Art 188
  Painting 188
  Printmaking 192
  Sculpture 194
  Arts and Crafts 196
  Other Forms of Experimentation in the Visual Arts 197
  Architecture 198

SECTION B 203

ART AND SOCIETY MODULES 324-424-524 205

Introduction 205

General Objectives 205

Unit 3.1 207
  Terminal Objective 3.1 207
  Intermediate Objective 3.1.1 207
    Development of the Camera 207
  Intermediate Objective 3.1.2 211
  Intermediate Objective 3.1.3 211
    The Pioneers and Their Discoveries 211

Unit 3.2 213
  Terminal Objective 3.2 213
  Intermediate Objective 3.2.1 213
  Intermediate Objective 3.2.2 213
  Intermediate Objective 3.2.3 215
    Past and Present Photographic Images 215
    Characteristics of Photographic Images 217

Unit 3.3 221
  Terminal Objective 3.3 221
  Intermediate Objective 3.3.1 221
  Intermediate Objective 3.3.2 221
    Some Basic Principles of Motion Pictures 222
    Optical Devices 222
  Intermediate Objective 3.3.3 223
  Intermediate Objective 3.3.4 223
    The Pioneers of Filmmaking 223

Page

Unit 3.4 226
  Terminal Objective 3.4 226
  Intermediate Objective 3.4.1 226
  Intermediate Objective 3.4.2 226
    Three Animation Processes 227
  Intermediate Objective 3.4.3 228
  Intermediate Objective 3.4.4 228
    Producers of Animated Films 229

Unit 4.1 231
  Terminal Objective 4.1 231
  Intermediate Objective 4.1.1 231
  Intermediate Objective 4.1.2 231
  Intermediate Objective 4.1.3 231
    First Attempts 232
    Relationship Between Photography and Painting 232
    The Search for Autonomy 233
    Autonomy 235
    Growth 236

Unit 4.2 238
  Terminal Objective 4.2 238
  Intermediate Objective 4.2.1 238
  Intermediate Objective 4.2.2 238
    The Birth of an Industry 239
    Silent Films 240
    Sound Films 242

Unit 4.3 244
  Terminal Objective 4.3 244
  Intermediate Objective 4.3.1 244
  Intermediate Objective 4.3.2 244
    Well-Known International Film Directors 245
    Film Directors Working in Québec 246
    Characteristics of Films 254

Unit 5.1 257
  Terminal Objective 5.1 257
  Intermediate Objective 5.1.1 257
  Intermediate Objective 5.1.2 257
  Intermediate Objective 5.1.3 257
    Amateur Photography 258
    Print Media Photography 259
    Documentary and Scientific Photography 259
    Advertising Photography 260

Page

Unit 5.2 262
  Terminal Objective 5.2 262
  Intermediate Objective 5.2.1 262
  Intermediate Objective 5.2.2 262
  Intermediate Objective 5.2.3 262
    Various Film Genres and Sub-Genres 263
    Different Genre Treatments 269

Unit 5.3 271
  Terminal Objective 5.3 271
  Intermediate Objective 5.3.1 271
  Intermediate Objective 5.3.2 271
    The Functions of Television 272
    Myths Promoted in Television Productions 273

BIBLIOGRAPHY 277

APPENDIX: Audio-Visual Documentation 289

GENERAL INTRODUCTION

GENERAL INTRODUCTION

During the "making" stage of the artistic process, students use gestures, experiment with techniques, and acquire a degree of mastery of the visual vocabulary. By producing a variety of works, they discover the pleasure of creating their own personal images.

During the "seeing" stage, the students look at works of art: their own, those of their classmates, and those of past and present cultures. In the other modules, they have already acquired ways of looking at images; in the Art and Society module, they are asked to transfer what they have learned to the study of objects of artistic interest in their social and historical context.

In the Art and Society module, the term "art" includes not only painting and sculpture, but also architecture, films, and even objects in everyday use, which in many cases have qualities worthy of admiration from the point of view of the visual arts. To be convinced of the need to broaden the definition of art, one has only to think of the harmonious lines of traditional Québec furniture, the marvels of African basketry, or the genius of Italian design.

In this module, appreciation of the artistic qualities and discovery of the significance of cultural objects begin with observation and analysis of their form, their function, and the type of society that produced them. Traditions, religious convictions, way of life, and economic, political, and geographical context have a considerable influence on the various types of art produced. There are nomadic tribes that expend an enormous amount of ingenuity in making and decorating small, easily transportable objects, while great kingdoms and empires boast monumental or highly sophisticated works of art that are often very costly and usually reserved for an aristocratic élite.

The broadening of the concept of art to include a wide range of forms of visual expression makes the study of art history more fascinating for the students, enabling them to develop their critical judgement and at the same time discover a variety of media for artistic production.

For each level of the secondary school curriculum, there is a corresponding set of specific cultural objects to be studied. This program includes examination of the way the environment is organized; architecture, interior design and everyday objects; the development of styles and techniques; and works of art related to religion, the exercise of power, a particular philosophy, and various art movements. Which of these aspects is emphasized at a given level depends on the nature of the subject under study.

In 114, the students begin to take a critical look at their environment and to gain an appreciation of the cultural objects in it, through observation of their neighbourhood or town: the influence of its natural surroundings, the style and date of the buildings in it, and the presence of local artists and artisans. No matter what the set of surroundings is, it deserves the attention of the enlightened observer.

Students in 214 and 314, who have already learned to discern the characteristics of their immediate surroundings, now begin to study the art heritage left by the native peoples and first settlers of Québec and Canada. Comparisons of various ways of life and the different means of production, representation, expression, and symbolization to which they gave rise serve to broaden the students' horizons and make them more aware of the visual diversity which characterizes the history of art.

In 414 and 514, the students are encouraged to learn more about the many trends in modern and contemporary art, and to discover the cultural activities and debates which enliven the art world. The study of their cultural heritage has shown them that the art produced by a society is related to its everyday and religious concerns. Now the students become aware that in the twentieth century, art becomes specialized, and its various forms reach a level of autonomy that has an analogy in modern means of production based on specialization and division of labour. As the century progresses, the role and function of artists, architects, graphic artists, and industrial designers increasingly develop in divergent directions, making the study of twentieth century art more complex.

In Section B of the program, the students become familiar with the history of photography and film making in 324 and 424, and aspects of television are added in 524. The students learn to appreciate and judge the images produced by these recent techniques that have profoundly affected contemporary society.

Instructional Approach

The same teaching approach is suggested at all levels for the Art and Society module. It involves encouraging the students to **observe, describe,** and **compare** different objects in their cultural context. To broaden the students' range of interests in the field of visual arts, to sharpen their observation, to make them more literate in the visual language, and to refine their aesthetic judgement: these are the broader aims of the Art and Society module.

In this program, the study of art history is never directed toward the acquisition of abstract knowledge unrelated to the actual practice of art. Teachers are therefore strongly advised to establish links between the students' practical work in the studio and their study of cultural objects.

Similarly, although the related content is described fairly specifically at each level, there is a certain interrelation among all the subjects dealt with in this guide. Teachers have the responsibility of moving from one level to another or even from one section to another according to the aspects which they wish to explore with the students, in order to make the examples for the level being taught as rich and evocative as possible. In teaching 414, for instance, teachers can find more information about the invention of photography in 324 and about the influence of photography on painting in 424. In 114, teachers wishing to trace the sources of the modernist aspects of the neighbourhood church can find useful information in 414 about the characteristics of the modern movement in architecture. Other examples are easy to find.

While a number of examples of possible teaching strategies are presented in this guide, teachers are encouraged to give free rein to their personality, initiative, and creativity in exploring other avenues that might prove fascinating and enriching for the students.

SECTION A

ART AND SOCIETY MODULE 114

ART AND SOCIETY MODULE 114

INTRODUCTION

The culture and development of a people are revealed in a multitude of ways. A society tells about itself through its habits, customs, and behaviour.

A society's character and actions are conditioned by such factors as its religious and social traditions, its economic system, and its geographical location and climate. The often subtle influences of such sociocultural forces affect our way of life: the food we eat and the way we prepare and eat it, the clothes we wear, the leisure activities in which we engage, the furniture we use and the way we use it; these in turn affect the way in which the houses and communities we live in are arranged. These influences mark an object, a house, or a city as belonging to a certain culture or civilization.

The economic system, for example, plays a part in shaping and altering the way in which the territory and the habitations in it are organized. Québec, as it gradually ceased to be a society based on agriculture and crafts and became more industrialized, experienced the growth of its villages and towns and the appearance of suburbs and new types of buildings. Everyday occupations, as well as recurring events like seasonal work, holidays, and various ceremonies, were radically changed as a result.

The elements surrounding us, the form they take, and the way they are organized tell our story; they bear witness to our way of life and our way of thinking; they reveal our origins to us, as well as our image of ourselves.

General Objective

To enable the students:

1. TO BECOME AWARE OF SOME ASPECTS OF THEIR OWN CULTURAL ENVIRONMENT.

Obviously not all secondary school students are destined to become city planners, architects, or industrial designers, but all of them will some day have to choose, furnish, and decorate their homes and give their opinions as citizens about what experts say about their environment. For this reason it is important to develop as early as possible their interest and involvement in the quality of life.

To understand themselves better, discover their culture, and develop their critical spirit, the students become aware of the form and organization of their immediate cultural environment, compare it to others, identify factors which have influenced its characteristics, and discover the art and the crafts which exist in their society.

Instructional Approach

The teacher makes the students aware of their cultural environment by having them construct a profile or composite portrait of their immediate cultural milieu.

UNIT 1.1

At the end of this unit, the student should be able:

Terminal Objective

1.1 To describe the form and organization of his/her cultural environment.

Intermediate Objectives

1.1.1 To identify the constituent elements of his/her neighbourhood or town.
1.1.2 To locate the constituent elements.
1.1.3 To describe the characteristics of the constituent elements.
1.1.4 To compare (similarities, differences) the form of similar elements in his/her own cultural environment or in other cultures.

1.1 TO DESCRIBE THE FORM AND ORGANIZATION OF HIS/HER CULTURAL ENVIRONMENT

The students are encouraged to observe their immediate cultural environment in order to describe it and thereby become more sensitive to the elements which constitute it, the characteristics of their form, and their relationships to each other. To understand the distinctive aspects of their cultural environment, the students compare elements found in their neighbourhood or town with similar elements from other cultures.

1.1.1 TO IDENTIFY THE CONSTITUENT ELEMENTS OF HIS/HER NEIGHBOURHOOD OR TOWN.

The students are encouraged to become aware of the elements found in their surroundings. In order to identify them, they make an inventory of houses, religious edifices, and buildings used for work, leisure, commercial activities, the spread of culture, and other activities in the community. They take note of public squares, green spaces, sculptures, and murals. They also look at everyday objects around them, for example, posters, vehicles, clothing, furniture, and dishes.

Teaching Strategies

The teacher asks the students to identify the elements which they observe inside and outside their homes, on their street, on their way to school, during a trip to the shopping centre, during a walk in the business or industrial district, downtown, or in the surrounding countryside. The students list the elements they observe and then make a comprehensive inventory as a group.

1.1.2 TO LOCATE THE CONSTITUENT ELEMENTS.

The students become aware of the location of various elements in the surrounding area, for example:

- where their houses are in relation to those of their friends, to their school, to the sports centre, to the library, or to the museum;
- where the church is in relation to the cemetery, the funeral home, the town hall, the railroad station, the convent, the school, or the college or CEGEP;
- where the shopping centre or the business district is in relation to the residential area or cultural centre;
- where the main street, the railroad, the highway or autoroute, or the river is;
- how the streets are laid out;
- other.

Teaching Strategies

The students are asked to draw a map of the neighbourhood or town. Each student chooses a section to observe during a walk. After identifying the most important elements in it, he/she sketches them on a sheet of paper, indicating their particular form and their position within the whole. Back in the studio, the class uses this documentation to develop a general map or diagram to be used to make a scale model or a mural.

1.1.3 TO DESCRIBE THE CHARACTERISTICS OF THE CONSTITUENT ELEMENTS.

The students are encouraged to become aware of the characteristics of the elements they have identified. To describe these elements, the students observe such details of their appearance as the overall volume, the outline, and the way the parts interrelate; the materials of which they are composed; and the types of ornamentation used. They take note of such factors as the size and number of the various parts and how they are used or handled, including types of motifs, lines, colours, and textures.

Depending on the elements to be described and the type of activity the class is engaged in, the description may take the form of individual comments, group discussions, written reports, or even drawings from memory or observation. If the activity is a field trip, for example, it may work better to have the students comment orally rather than write down the characteristics they perceive. On the other hand, sketches from direct observation are perfectly appropriate "descriptions" from which to make a scale model or mural.

Teaching Strategy

The teacher asks all the students to observe their own living quarters.

In order to describe them, they investigate them as thoroughly as possible and note down the characteristics they notice. They go from one room to another, from the basement to the attic, opening closets, cupboards, cabinets, and drawers, then go out into the yard or garden and walk all around the house, observing closely what is around them and paying special attention to forms and shapes and to individual details, as well as to the way all of these are arranged.

Finally, they each choose some element which they find particularly striking and represent it in a photograph, drawing, painting, or other medium.

1.1.4 TO COMPARE (SIMILARITIES, DIFFERENCES) THE FORM OF SIMILAR ELEMENTS IN HIS/HER OWN CULTURAL ENVIRONMENT OR IN OTHER CULTURES.

The students are encouraged to become aware of the particular characteristics of their surroundings. To understand the distinctive aspects of their cultural environment, they determine the relationship between the form of elements from their own surroundings and analogous elements from other cultures, and compare the way their own town or neighbourhood is arranged and the way others are.

The comparison is made by observation and description. There are many different types of elements which the students can compare; for example:

- their own homes and other types of dwellings:
  - dwellings which are underground (natural or man-made caves), partly underground, ground-level, or raised (on foundations, in trees, on the sides of mountains);

  - houses made of different materials, such as branches, leaves, grasses, earth, sod, snow, wood, stone, brick, concrete, glass, inflated plastic;
  - mobile dwellings (tents, trailers, boats);
  - other;
- the arrangement of their dwelling and the dwellings around it, compared with other arrangements, such as rang (typical of rural Québec), market town, trailer camp, village on piles, village built around a harbour or marina, or high-rise development;
- the neighbourhood or village church compared with other types of places of worship, such as Greek temples, mosques, pagodas, synagogues, Romanesque or Byzantine churches;
- particular elements:
  - different types of roofs, chimneys, windows, doors, towers, turrets, belvederes;
  - styles of decoration and architectural details such as cornices, columns, friezes, railings, and painted, engraved, or carved details;
  - entrances and areas for relaxation, such as balconies, stoops, porches, verandas, patios, entries, and vestibules;
- styles of clothing, means of transportation, furniture, dishes, and other items in ordinary use.

Teaching Strategies

The students are each asked to choose some particular element in their neighbourhood or town. In order to make comparisons, the students take a photograph of it, draw it, or use an available illustration. Then they try to find other illustrations (photocopies, newspaper clippings, pictures cut out of magazines) of similar elements from other cultures.

These illustrations can be put into a scrapbook. The students arrange them, describe them, and note their similarities and differences in order to create a notebook of comparative studies. This activity may be done individually, in small groups, or as a project by the whole class.

UNIT 1.2

At the end of this unit, the student should be able:

Terminal Objective

1.2 To recognise the factors which have determined the form and/or organization of his/her cultural environment.

Intermediate Objectives

1.2.1 To identify the factors which have determined the characteristics and/or location of the constituent elements of his/her neighbourhood or town.

1.2.2 To explain briefly why and how these factors have determined the characteristics and/or location of these elements.

1.2 TO RECOGNIZE THE FACTORS WHICH HAVE DETERMINED THE FORM AND/OR ORGANIZATION OF HIS/HER CULTURAL ENVIRONMENT.

After observing and describing the appearance of their surroundings, the students ask themselves about the factors which have influenced its structure.

In order to understand the extent of this influence, the students identify the factors which have a bearing on the form and organization of a specific cultural environment. They explain why these influences have an effect and how they work.

The point is not for the students to make an extensive study of these phenomena, but rather for them to develop a certain skill at discovering the "how" and the "why" so that they can better understand their cultural environment.

1.2.1 TO IDENTIFY THE FACTORS WHICH HAVE DETERMINED THE CHARACTERISTICS AND/OR LOCATION OF THE CONSTITUENT ELEMENTS OF HIS/HER NEIGHBOURHOOD OR TOWN.

The students become aware that certain factors contribute to making their surroundings look the way they do.

The characteristics and location of the elements in the environment do not occur by chance. They may be affected by various factors:

- geographical location:
  - in the mountains, by a river, on level ground, out in the country or downtown in the city;

- climate:
  - tropical, desert, temperate, polar,
  - maritime, continental,
  - dry, moist, rainy, windy, foggy,
  - other;

- materials:
  - wood, stone, brick, plaster, concrete, steel, glass, aluminum, plastic;

    . examples of the influence of materials on form:
      . snow/igloo,
      . concrete, steel, glass/skyscraper,
      . other;

    . examples of the influence of materials on decoration:
      . brickwork,
      . shingles arranged in a pattern,
      . other;

- methods of construction and/or manufacture:
  - assembling, stacking, casting, moulding,
  - painting, sculpture, engraving,
  - handcrafted, manufactured, mass-produced, automated,
  - other;

- function:
  - used for drinking, sleeping, shelter, transportation, protection from cold or heat,
  - used for amusement, communication, beautification,
  - used by one person or by several people,
  - other;

- purpose:
  - mystical, ceremonial, aesthetic, commercial, cultural, occupational, or functional;

- borrowings:
  - from a tradition,
  - from foreign styles,
  - from current styles,
  - from individual tastes,
  - other.

Teaching Strategy

Taking one characteristic (volume, colour, texture, or decoration), or one element (an article of furniture or clothing, or a home or commercial building), or the overall surroundings (neighbourhood or town):

- initiate a brainstorming session by asking the class to name the factors which have influenced the form and/or location of the subject under study; or
- give the students a list of possible factors and ask them to pick out those which are relevant.

1.2.2 TO EXPLAIN BRIEFLY WHY AND HOW THESE FACTORS HAVE DETERMINED THE CHARACTERISTICS AND/OR LOCATION OF THESE ELEMENTS.

The students are encouraged to give the reasons for these factors and their effects. The students may base their oral or written explanation on what they already know, or on what they have learned from a short research project or a brief introduction presented by the teacher. The explanations should not attempt to be scholarly reports on historical, technical, or stylistic questions.

Teaching Strategy

Using an element which has already been observed and described (the student's own house, for example) and whose relevant factors have already been noted by the student, the teacher can ask the student to explain how and why these factors have affected the element in question. In preparation for writing a report or giving an oral presentation on the subject, the student is encouraged to obtain information from resource people such as parents, grandparents, other relatives, neighbours, or experts from a library, historical society, museum, or university.

UNIT 1.3

At the end of this unit, the student should be able:

Terminal Objective

1.3 To identify the art and crafts activities in his/her cultural environment.

Intermediate Objectives

1.3.1 To identify the places in his/her neighbourhood or town where the public has access to culture.

1.3.2 To describe briefly the types of cultural objects displayed in these places.

1.3 TO IDENTIFY THE ART AND CRAFTS ACTIVITIES IN HIS/HER CULTURAL ENVIRONMENT.

While the students are investigating their neighbourhood or town, they pay particular attention to places which foster the spread of culture. In order to become more aware of their existence, the role they play, and what they contain, the students identify them and describe what they offer to the public.

1.3.1 TO IDENTIFY THE PLACES IN HIS/HER NEIGHBOURHOOD OR TOWN WHERE THE PUBLIC HAS ACCESS TO CULTURE.

The students are encouraged to make a list of cultural centres, museums, art galleries, and craft shops in the immediate vicinity.

Teaching Strategy

The teacher explains to the students what is meant by a place where the public has access to culture, asks them about those with which they are already familiar, and encourages them to explore a given area to discover whether it contains other places which provide the public with access to culture.

When they return to class, the students indicate the various places they have found on a map of the neighbourhood or town.

1.3.2 TO DESCRIBE BRIEFLY THE TYPES OF CULTURAL OBJECTS DISPLAYED IN THESE PLACES.

The students observe and describe the overall appearance of these places, and then, in the case of museums, art galleries, and the like, investigate the various types of objects they contain and take note of their particular characteristics. The point is not to make a complete inventory, but rather to become aware of the types of cultural artifacts which they house.

Teaching Strategy

The teacher asks each student to choose one of the places he/she has identified and to study it closely during a visit to it: to observe the architecture, to identify the types of objects in it and notice the way they are displayed, and to pay special attention to whatever particularly strikes them and make a note of its characteristics.

In preparation for an oral and visual presentation on the role of the place selected, the student acquires documentation about it: sketches, leaflets, pamphlets, catalogues, copies of newspaper articles, or even taped or written interviews.

ART AND SOCIETY MODULE 214

7

ART AND SOCIETY MODULE 214

INTRODUCTION

The concept of cultural heritage may seem difficult to define or circumscribe because it includes so many things related to the past. A legacy from our forefathers, the product of a specific history and culture, this concept includes a people's entire way of thinking, living, and behaving.

A people's cultural heritage includes places, structures, and objects directly related to important historical events, and also everything that provides information about the everyday life of their forebears. It is made up of a variety of religious and everyday objects which bear witness to the way of life and the traditions of a particular society, and is enriched by works of art and handicrafts. In its broadest sense, the concept of cultural heritage extends to factors like environment, social context, surrounding landscape, and natural resources.

The environment, churches, commercial buildings, clothing, furniture, means of transportation, and tools have all been altered over time through the effect of changes in the economic system, the phenomenon of industrialization and standardization, contact with other cultures, modifications in taste and habits, and many other factors. It is therefore essential to understand the context of the period in question in order to define more accurately what each period retained from the preceding one and what it in turn contributed in the way of new solutions. It is also important to pay attention to regional characteristics, cultural borrowings, and the differences between the very early, the more recent, and the modern, and between rural and urban. With this approach, the concept of cultural heritage will be better understood, and the lessons and wisdom of our ancestors, transmitted from one generation to another, will retain their value as a precious legacy.

General objective

To enable students:

2. TO BECOME FAMILIAR WITH SOME ASPECTS OF QUÉBEC'S CULTURAL HERITAGE.

If the cultural heritage is a sort of family heirloom left to us by our ancestors, what does possessing such a legacy mean for a teenager today? Boring relics of other days? Dusty antiques? The nostalgia of romantic or discontented adults longing for a return to their roots?

For Québec's cultural heritage to seem relevant to today's students, it must be taught in a way that brings it alive for them. If this challenge is not met, there is a risk that the subject will be consigned to obscurity, and that the misconceptions which many young people have about the value of their heritage will be reinforced. The result may well be that tomorrow's adults will have no firm cultural foundation because they are ignorant of all that their rich past can teach.

To help the students become familiar with the main aspects of Québec's cultural heritage, the teacher should encourage them to discover and analyze certain elements of its early architecture and artifacts. They look for the factors which have influenced these elements' form and structure, and try to find evidence of the cultural heritage in their immediate surroundings. In this way, the students come to understand and respect Québec's cultural legacy.

This introduction to Québec's cultural heritage should make the students aware of the concept of tradition and cultural continuity, stimulate their interest and pride in their surroundings and their own cultural background, prepare them to take part in the continuing cultural development of Québec, and encourage them to follow the example provided by their predecessors' creativity, originality, and inventiveness. In this respect, the lessons drawn from Québec's heritage can provide invaluable motivation for the students, whatever their background.

Instructional Approach

The students become familiar with earlier ways of life, thought, and behaviour through a visual approach, through the stimulus provided by observing and appreciating art forms of the past.

UNIT 2.1

At the end of this unit, the student should be able:

Terminal Objective

2.1 To describe some aspects of Québec's cultural heritage.

Intermediate Objectives

2.1.1 To identify elements of Québec's cultural heritage.
2.1.2 To describe the characteristics of these elements.
2.1.3 To compare (similarities, differences) some of these elements.

2.1 TO DESCRIBE SOME ASPECTS OF QUÉBEC'S CULTURAL HERITAGE.

Although concepts of history and style must be taken into account, it is primarily through direct observation that the students are led to identify and describe aspects of Québec's cultural heritage. Through observation, they become more aware of its constituent elements and their characteristics. To gain a better understanding of its distinctive aspects, the students compare certain elements with each other.

2.1.1 TO IDENTIFY ELEMENTS OF QUÉBEC'S CULTURAL HERITAGE.

The students are made aware of the concept of cultural heritage so that they can recognize various elements which are part of it. The students are introduced to the use of the proper terminology; for example:

- house in the French style, Victorian house, church in Gothic style;
- box bed, lantern, cast-iron stove with two tiers, kneading trough or dough box;
- nave, transept, churchwardens' pew, bas-relief, monstrance;
- gable roof (with 2 sides), hip roof (with 4 sides), mansard roof;
- oeil-de-boeuf, dormer, casement, sash windows;
- other.

Teaching Strategy

The teacher gives a brief explanation of the concept of cultural heritage.

By means of illustrations or during a visit to a historic house, a church, or a museum, the teacher calls the students' attention to particular elements and their distinguishing features, giving each one its proper name.

Whenever the students are asked to comment on an aspect of their cultural heritage, the teacher encourages them to use the appropriate vocabulary.

2.1.2 TO DESCRIBE THE CHARACTERISTICS OF THESE ELEMENTS.

The students are encouraged to observe the appearance of these elements so that they are able to describe their characteristics in detail, using the appropriate vocabulary. For example:

- form presented by the object's volume:
  - massive, light, square, rectangular, elongated, compact, simple, regular, complex, unified, well-proportioned, balanced, elevated, pointed;

- material:
  - wood, stone, brick, straw, plank, shingle, tin-plate, sheet iron, cast iron, glass, terra cotta, porcelain, copper, pewter, silver, gold, bronze, wool, cotton, silk;

- construction technique:
  - stone embedded or set in mortar,
  - squared logs with dovetail joints or with tongues set in grooved posts,
  - planks with dovetail or tongue-and-groove joints,
  - woven, stitched, or embroidered cloth,
  - furniture with mortise and tenon joints,
  - other;

- organisation:
  - how the different parts of the house, church, or object described are arranged, articulated, or put together;

- decoration:
  - minimal, simple, severe, fantastic, elaborate, complex, ornate, proportioned, restrained, symmetrical, asymmetrical, individual, repeated, figurative, geometric;

- other;

Teaching Strategy

The teacher shows the class illustrations of dwellings, churches, or objects in common use by their forebears, and asks the students to describe their overall appearance in terms of volumes and the way their parts articulate or relate to one another, the materials they are made of, and the types of decoration used. The students are encouraged to examine the number of parts, the ratios between their dimensions, and the specific ways in which they have been treated. In the course of the students' description, the teacher takes the opportunity to enrich their vocabulary by indicating the correct terms.

The teacher asks the students to find some element of Québec's cultural heritage illustrated and described in a book, encyclopedia, magazine, pamphlet, or other source. The students prepare a brief descriptive summary, using the documentation to find the characteristic features of the element selected. This activity can be carried out individually or as a group.

2.1.3 TO COMPARE (SIMILARITIES, DIFFERENCES) SOME OF THESE ELEMENTS.

The students are encouraged to become aware of the particular characteristics of elements of Québec's cultural heritage. The students use their own observation and description to discover the relationship between two or more elements and to discern their similarities and differences.

The students can compare:

- various types of dwellings:
  - houses in the French tradition, Québec houses adapted from the French style, houses with mansard roofs, Anglo-Norman cottages, Victorian houses, other;

- various types of churches:
  - a Romanesque or Gothic cathedral and a Québec church in Romanesque or Gothic style,
  - a simple country church and a grandiose city church;

- various objects in the same category (vehicles, articles of furniture or clothing, dishes):
  - an everyday object of long ago with a more recent one,
  - the changes in one type of object over the course of time,
  - other.

Teaching Strategy

The teacher asks each student to select an element of Québec's cultural heritage. Each student finds material which help him/her illustrate and comment on the various forms which the selected element (church, house, cupboard, chair, article of clothing) has taken, depending on the period or region.

The documentation (drawings, photocopies, newspaper and magazine clippings) is arranged, compiled, and pasted onto pages along with descriptions and comments, either in a way that emphasizes the transformations the elements have undergone over the course of time, or according to their place of origin.

These pages can be bound together to form a notebook on Québec's cultural heritage. Photocopies can be distributed to all the students or circulated in the school or among parents and friends.

UNIT 2.2

At the end of this unit, the student should be able:

Terminal Objective

2.2 To recognize the factors which have determined the characteristics of some of the elements of Québec's cultural heritage.

Intermediate Objectives

2.2.1 To identify the factors which have determined the characteristics of some of the elements of this heritage.

2.2.2 To explain briefly why and how these factors have determined the characteristics of these elements.

2.2 TO RECOGNIZE THE FACTORS WHICH HAVE DETERMINED THE CHARACTERISTICS OF SOME OF THE ELEMENTS OF QUÉBEC'S CULTURAL HERITAGE.

After observing, describing, and comparing the appearance of certain elements of Québec's cultural heritage, the students consider the factors that have affected these characteristics. As they become more aware of geography and of the historical, social, and cultural context of the period in question, the students are better able to identify the relevant factors and explain why and how their influence was felt.

2.2.1 TO IDENTIFY THE FACTORS WHICH HAVE DETERMINED THE CHARACTERISTICS OF SOME OF THE ELEMENTS OF THIS HERITAGE.

The students become aware of a certain number of factors that have contributed to the formation and/or transformation of elements of Québec's cultural heritage.

Characteristics such as form, organization, materials, and decoration do not occur without cause. They have been influenced by:

- Québec's climate;
- the topography of the region;
- the construction and manufacturing methods available at the time;
- the materials available at the time in the region;
- the function of the building or object in question;
- borrowings from native peoples, the "old country," and foreign influences;
- other factors.

Teaching Strategies

In relation to one aspect (the material used, the type of decoration, or the roof and window style) or the overall form of an element (an article of furniture or clothing, a dwelling, or a church), the teacher:

- asks the class in a brainstorming session to state the factors which influenced its characteristics; or
- lists the possible factors and asks the students to pick out those which are relevant.

2.2.2 TO EXPLAIN BRIEFLY WHY AND HOW THESE FACTORS HAVE DETERMINED THE CHARACTERISTICS OF THESE ELEMENTS.

The students explain the relevance as well as the effects of these factors. The students may base their oral or written explanation on what they already know, on what they have learned from a short research project, or on a brief introduction presented by the teacher. The explanations should not attempt to be scholarly reports on historical, technical, or stylistic questions.

Teaching Strategies

The teacher briefly summarizes the important historical facts and explains the social and economic context of a given period in a way which brings it to life for the students, and thereby helps them discover and understand why and how these factors have affected the characteristics of certain elements of their cultural heritage.

Next, the teacher suggests that each student pick an element which he/she has already observed and described and whose relevant factors he/she has already identified. The teacher asks the student to explain why and how these factors played a part.

To prepare a written or oral report on this subject, the student uses such facilities as a library, historical society, or museum to obtain information.

UNIT 2.3

At the end of this unit, the student should be able:

Terminal Objective

2.3 To recognize elements in his/her cultural environment that are part of Québec's cultural heritage.

Intermediate Objectives

2.3.1 To identify the elements of this heritage that are found in his/her neighbourhood or town.
2.3.2 To describe briefly the characteristics of these elements.
2.3.3 To identify the ti e of origin of these elements.

2.3 TO RECOGNIZE ELEMENTS IN HIS/HER CULTURAL ENVIRONMENT THAT ARE PART OF QUÉBEC'S CULTURAL HERITAGE.

The students become aware of the existence of elements of Québec's cultural heritage in their surroundings by identifying, describing, and situating temporally those elements that still exist in their village, town, or city.

2.3.1 TO IDENTIFY THE ELEMENTS OF THIS HERITAGE THAT ARE FOUND IN HIS/HER NEIGHBOURHOOD OR TOWN.

The students observe their village, town, or city closely in order to pick out its early architecture. They also look among their family possessions and in antique shops and museums for everyday objects used by their forebears.

Teaching Strategies

The teacher asks each student to find and if possible bring to class old objects still in the possession of his/her family.

As an alternative, the teacher suggests that the students each explore a particular section of their village, town, or city. They identify its early architecture, visit places which preserve or sell old objects, note elements which are worthy of interest, and present the information to the class in an oral report.

2.3.2 TO DESCRIBE BRIEFLY THE CHARACTERISTICS OF THESE ELEMENTS.

The students observe the appearance of the early architecture of their village, town, or city and of the old objects in their immediate surroundings. Description of these elements is carried out in the same way as in 2.1.2 (see pp. 26-27).

Teaching Strategies

After identifying the elements of Québec's cultural heritage remaining in the surroundings, each student is encouraged to choose the one which struck him/her particularly.

The teacher asks each student to draw or photograph the element from several angles in order to show all its characteristics. The student pastes the photographs or drawings on cardboard or into a notebook and comments on them, describing significant aspects.

The teacher should make certain to encourage the students to use the appropriate terminology.

2.3.3 TO IDENTIFY THE TIME OF ORIGIN OF THESE ELEMENTS.

The students are encouraged to discover the origin of the elements they have chosen and the time of their manufacture and use.

Teaching Strategies

When the students comment on the drawings or photographs of the objects they have chosen, the teacher asks them to give the objects' history briefly, and where appropriate, to specify where they came from, what they were used for, who made and used them and when, and so forth.

To enable the students to document these aspects, the teacher suggests that they:

- interview resource people such as parents, neighbours, a local antique dealer, or the curator of the local museum;

- consult printed matter such as books, encyclopedias, dictionaries, and magazines.

RELATED CONTENT 114-214

Space limitations in this document make it impossible to cover fully the environment of every village, town, and neighbourhood in Québec and to include all aspects of Québec's cultural heritage. In order to include as much as possible in usable form, the related content for courses 114 and 214 is presented as a unit and the elements are discussed in the order in which they actually appeared in Québec, from its beginnings as a colony to the present. In addition, since it is beyond the scope of this guide to treat all aspects which might be studied, teachers are invited to supplement the related content, using the bibliographical references accompanying the text. Teachers should also realise that they are not expected to cover everything in the related content section. Its purpose is simply to help teachers prepare the course more easily and direct the students toward the study of elements which interest them.

I. THE ENVIRONMENT OF YESTERDAY AND TODAY

A. Trading Posts and Forts

The territory of New France was originally granted to trading companies and included several fur-trading posts, namely Tadoussac, Québec, Trois-Rivières, Sorel, and Montréal, the fur trade being the main commercial activity of the time. To these were later added other sites farther to the west, chosen for their easy access by river. Alliances between native Amerindians and merchants made trade easier: brandy, salt, bread, cooking utensils, firearms, and gunpowder were bartered for furs.

A series of forts and trading posts were built at the points where waterways met and along the borders of the country, and were used for defending and supplying the colony. Merchants and employees of the companies depended on fresh supplies from the mother country to survive. The first colonists lived inside the fortifications of Québec, Trois-Rivières, and Montréal in order to be safe from attack, and practised agriculture to survive; they were mainly craftsmen such as carpenters, masons, blacksmiths, and tailors.

With the arrival of the clergy and religious orders, missionary work with the natives increased and contributed to the spread of French culture. Indian reservations and schools were established and hospitals were founded, first at Québec City and then at Montréal, where the sick were treated by nuns.

Among the native Amerindians, contacts with the new arrivals caused changes in their social and religious systems of values, and introduced diseases such as smallpox, tuberculosis, and typhus to which the natives had never before been exposed.

Through the fur trade, the native peoples came in contact with European techniques and materials. For example, they began to bake bread, salt their food, and use European glass beads instead of shells in their necklaces.

On the other hand, the French colonists adopted from their Indian guides the principal methods they would use for coping with winter and for hunting, fishing, and exploring new territory. They learned to find their way through the forest and to use birch-bark canoes, snowshoes, toboggans, clothing made of fur, and moccasins. They also discovered tobacco, beans, corn, squash, and beaver and caribou meat, as well as the medicinal value of some native plants in counteracting the illnesses to which they fell victim.

B. Organization of the Territory

The colonization of New France took place along the St. Lawrence River and its tributaries, which formed the first network of communication. These waterways affected the choice of location of the seigneuries around Québec City, Trois-Rivières, and Montréal as they became trading centres with growing populations. The immense territory was divided into these seigneuries, which were long, narrow rectangles of various sizes extending inland from the river, each one with some frontage along the waterway. New France's extensive network of waterways was used for travel, transporting goods, and fishing, and as a water supply.

1. Seigneuries

To encourage settlement, the King of France granted tracts of land of varying sizes to seigneurs so that they could establish settlers on them. One of the first duties of the seigneur was to "keep hearth and home" in the seigneury, or in other words, to live there. His dwelling, the manor house, became a centre for the society's activities. The church, the rectory, and the mill, and later the school, the inn, and the general store, were usually built at the centre of the seigneury, near the manor house.

One of the seigneur's duties was to construct and maintain a flour mill to which his censitaires, or tenant farmers, could come to have their grain ground into flour. The miller took care of this task and usually lived in the mill. Because of the mill's purpose, there were certain requirements for the choice of site and manner of construction. Windmills were built in locations where the winds seemed most favourable, while water mills were built next to waterways whose current could move their great waterwheels.

2. Range

The **rang** was the typical way of settling and administering land in rural areas in Québec, and the lasting results of it can be seen on any map of the province. It consists of a series or "range" of narrow rectangular lots which are parallel to each other and have frontage along a common transportation route (waterway or road). The lot granted to a colonist was a narrow subdivision whose length was parallel to the length of the seigneury. At the entrance to his plot, the settler built his house and farm buildings; at the far end of it, the woods provided firewood and building materials. In this standing timber, hunting and maple syrup production took place. This way of settling the land prevented settlers from feeling too isolated from their neighbours, while it allowed easy access to the network of communication.

Once the land along the river was settled, a new rang was opened up in the interior, stretching back from the original one and parallel to it, but fronting on a land route, with its uncleared portion back to back with the woodlot belonging to the first rang. Other rangs were developed in the same way, with roads playing a more and more important part. To link the rangs with each other, additional roads called **montées, descentes,** or **chemins de traverse** were built along the edges of the lots.

A single rang had dwellings built along one side of the road. The double rang, with houses built on both sides, came later, to meet the needs of the community. Villages and towns grew up as the first rang branched out and became more densely populated. Some of the rangs had picturesque or colourful names.

With the end of the seigneurial system in 1854, a new English-style territorial division was adopted, the county. Henceforth nearly all districts in Québec had a registry office, set up sometimes in an old building, sometimes in a new one, where all real estate transactions carried out in the region were registered in case information about them needed to be consulted.

3. The Village of Yesteryear

The nucleus of a village tended to take shape at the centre of a seigneury. The seigneur's manor house and mill, the church with its rectory and cemetery, and the school were eventually surrounded by smaller plots containing houses and gardens. In the village were found a number of services needed by the community.

As the needs of the community grew, people practising different trades settled in the village. In addition to the seigneur, the priest, and an official representing the central administration (for example, a captain of the militia or, occasionally, a judge sitting in the seigneurial court), there might be craftsmen, shopkeepers, merchants, persons of independent means, a notary, a doctor, a land surveyor, a miller, an innkeeper, and a highway surveyor in charge of road maintenance. Most of the villagers farmed at least part of their land; some had a few farm buildings and some livestock.

In the village, the priest taught the children their catechism, and sometimes the notary or the doctor doubled as a schoolteacher. Later, religious communities were invited to set up colleges and convents. In our day, these old buildings have found new uses as office buildings, libraries, community centres, museums, or town halls. In the mid-19th century, écoles de rang made their appearance. These small schools, which were usually built under the corvée (labour owed to the seigneur by his tenants), replaced the travelling schoolteachers who had gone up and down the countryside teaching the country children to read, write, and count.

Life in rural areas encouraged resourcefulness and rapid adaptation to the environment and the rhythm of the seasons. Colonists quickly became self-sufficient and they adapted to the weather, but their style of life remained simple. Beside family gatherings, Mass on Sunday, hunting, and fishing, they had few leisure activities.

In areas far from the city, the village was the source of a variety of useful objects. When snowstorms in winter or poor roads in spring and fall made it difficult to get to the city, the village's facilities were especially appreciated.

After 1760, the general store began to grow increasingly important in rural society and it became a community meeting place. Manufactured and imported products like salt, pepper, rice, sugar, molasses, tea, coffee, alcoholic beverages, and cotton fabric were sold there. Little by little, this new habit of buying consumer goods was to change the rural way of life.

In the beginning, rural areas, with a smaller population than the cities, easily absorbed increases in the population. Villages became more densely populated and new ranges were added to the original ones, the rural population being still firmly committed to agriculture. The fur trade which had flourished earlier became more competitive and after 1760 was taken over by English merchants. As the fur trade declined, agriculture became the only means of subsistence. People in rural areas fell back upon tilling the soil, and their surplus production was either sold in city markets or exported.

When the western provinces took over wheat production, Québec farmers replaced the wheat they had originally grown with other crops like oats, barley, buckwheat, potatoes, forage crops, and flax. They supplemented their farming by raising pigs, cattle, horses, and sheep. To make agriculture more profitable, more land was put under cultivation.

Toward the end of the nineteenth century, the dairy industry took on more importance as butter and cheese began to be sold commercially. A large number of butter and cheese dairies were started in the country, following the example of English-speaking Quebecers. A significant proportion of these products was exported to England.

During the 19th century, the sale of wood became very profitable; many people living in rural areas were able to supplement their income in this way, and some became loggers, raftsmen, dockers, and sawmill or shipyard workers.

Some seigneurs began to deal in timber or became owners of sawmills, where the wood was cut into beams and boards. The Outaouais, Mauricie, Saguenay, Lac St-Jean, and Bas-du-Fleuve regions prospered because of their rich tracts of forest, whose wood products were greatly in demand by English industrialists.

At the end of the 19th century, the railroad began to criss-cross Québec, and a system of railroad stations was built. In addition to this new means of transportation, new roads and bridges were built. A number of the wooden bridges built at the beginning of the 20th century were covered with a roof to protect them and make them last longer.

The start of industrialization brought a need for manpower and attracted many farmers' sons and young families to the city or to the New England states; it was often difficult to find work and a living wage at home, because the population was constantly increasing, the best land was already taken, and agriculture and lumbering were declining.

To counteract the exodus to the city and to the United States, the government encouraged the settling of families in new regions: the Gaspé, the Eastern Townships, the Outaouais and Lac St-Jean regions, and later Abitibi.

This second period of colonization, accompanied by the espousing of traditional values (religion, language, nationalism, and so forth), was an attempt to take people's minds off the difficult economic times which Québec sporadically experienced. This return to the past, which claimed to be an instrument of survival, was well documented in the literature of the time.

More extensive industrialization in the 20th century further encouraged people to leave the land for the city. Agriculture was losing the importance it had once had, even though the actual area under cultivation was greater. Grain production became negligible, while dairy farming and livestock raising increased. The government helped settlers and farmers by various subsidies and opened specialized schools to encourage the teaching of agronomy.

4. The Small Town of Today

Today, villages far from urban centres appear much the same as they did in earlier times. Minor demolition, some restoration (both good and bad) of old buildings, and some new constuction have affected the surroundings in this type of small town, which typically has a church with its rectory, flanked by houses with verandas along the main street. A mostly aging population, made up of retired farmers and a few young families who have been able to find work in the vicinity (in the fields of business, education, or health, for example) lives there.

The main street, or **grand'rue**, has in many cases retained its old business premises, which have been modernized in keeping with the needs and tastes of the villagers. A hardware store and a grocery store have replaced the general store; the convenience store is located where the old corner restaurant used to be; a hairdresser's, a fabric shop, or a funeral home has been set up in a house; and the old convent has been put to a new use. In some places a baker still bakes bread daily; elsewhere people have to make do with what is sold by the grocer. The old inn, used during the fur trading era by **coureurs de bois** and later by peddlers and travellers, has become a hotel. Mainly a meeting place or reception hall for the villagers, the village hotel may still keep a few rooms available for those travellers who do not prefer the nearest motel.

In small towns located near cities, the changes tend to be more numerous and the influence of the large centres is felt. The merchants on the main street try in various ways to keep their customers, who are often tempted by the nearest shopping centre.

With improvements in public transportation and communication routes, and especially highway construction, some villages have seen their population and area increase to the point where they have become suburbs of a neighbouring town. In some cases, the old rangs and montées of the original village have merged with new streets, along which the land is divided into lots, with rows of small, one-family houses springing up like mushrooms. With no one to take their place, retired farmers have sold their land or made it over to one of their sons, who may have transformed it into a specialized farm. Some farms have been divided into lots to be sold to city-dwellers who want a place in the country or to farmers' children who work in the area or in the city.

5. The Suburbs

The American-style bedroom suburbs which sprawl around cities and towns bear witness to the desire of every family to have its own home: a house "with all the modern conveniences" and a bit of green space around it, providing everyone with a place he can call his own.

Living in the suburbs often involves a good deal of travelling -- commuting to work or school and driving to recreational facilities and shopping centres -- in order to maintain the purely residential character of the suburb. It is almost essential for a family to have at least one automobile if the train station or bus stop is far from their house or if the area has no public transportation.

The phenomenon of the modern suburb has led to a certain uniformity in housing. The wide distribution of catalogues containing blueprints and models for one-family houses has meant that the same models of houses are found throughout North America, from city neighbourhoods to small-town housing developments. The result is rows upon rows of bungalows and California-style split levels, to which in the last few years have been added modern versions of early Québec houses. The phenomenon of standardization in our consumer society may be seen in the style, size, doors and windows, colours, construction techniques, and building materials of these houses, to say nothing of their interior layout. This homogeneity leaves little room for originality except in interior decoration and landscaping, where the tastes and imagination of the occupants can have free rein.

6. The City of Yesteryear

In the early days of the colony, the small population was concentrated in the three fortified towns of Québec, Trois-Rivières, and Montréal. Although separated by vast spaces, the three towns were linked by waterways.

Beside being a religious and administrative centre and a port, the city of Québec possessed shipyards. Montréal was for a long time a major centre for the fur trade. Because of the St-Maurice ironworks, the trading post of Trois-Rivières became an economic centre.

In the towns were found representatives of the civil, religious, and military authorities, a law court, a few seigneurs who preferred to live in town, and many public servants in the areas of finance, the police, the law, and business.

The urban population also included members of the clergy and religious communities working in educational institutions, hospitals, and orphanages. A bourgeois class including merchants, notaries, surveyors, and doctors, the servants of these bourgeois, and craftsmen and tradesmen in wood, iron, leather, food, clothing, and transportation made up the rest of the city population.

As the need grew, the urban environment came to include modest dwellings and houses of varying degrees of luxury, according to the social class, occupation, and wealth of their occupants, as well as churches, convents, seminaries, monasteries, chapels, hospitals, colleges, schools, the law court, the bishop's residence, military barracks, shops, prisons, and warehouses, to say nothing of the market, where city and country dwellers obtained local and imported products.

At first, everyone lived within the walls surrounding the town. The wooden houses, usually roughly plastered on the outside, were small and crowded close together, with some dwellings surrounded by farm buildings. Because of the danger of fire caused by storing fodder, agricultural activities were finally banned within the city walls, as were wooden buildings, which eventually gave way to buildings made of stone; stone and brick houses had previously been rare and mainly inhabited by the wealthy.

To use the limited space in the town to the best advantage, taller houses were built, and to reduce the risk of fire, the party wall between two houses was built higher than the roof. This parapet or fire wall was typical of urban architecture of the period.

As the city rapidly developed, dwellings began to be built outside the walls, in peripheral suburbs which enabled their inhabitants to continue to enjoy the services offered by the city.

Large buildings modelled after those in Europe were built in the urban setting: for example, the residences of the governor and intendant, the bishop's palace, and churches. The scarcity of manpower and materials kept these buildings, with their dignified aspect, on a fairly reasonable scale.

Since the population of the cities consisted mainly of people of a certain refinement and education, who had a taste for literature and the arts, it remained fairly open to fashions and trends from outside. Some of the most popular leisure activities were tobogganing, sleighrides, ice skating, carriage rides in the surrounding countryside, parlour games, and the theatre.

After the Conquest, the lay élite returned to France, and was replaced by an Anglo-Saxon élite, with whom the population tried to cooperate in order to get the economy working again and be able to live in peace. Commerce in urban centres became linked to England, and the majority of merchants and civil servants were English-speaking, so it is not surprising to find English signs at that period. In addition, a large number of British and Irish workers settled in the cities during the 19th century, while many Quebecers emigrated to the country, westward, or to the United States.

During this period, institutions of higher education, English-style clubs, and societies frequented by the upper middle classes were founded in the urban centres. Bookshops selling books from Europe appeared and newspapers began to be published. As the social life of the cities expanded, people started to dress with more care and the wealthier among them bought imported fabrics.

At the end of the 19th century, the industrialization of the cities and the improvement in communication routes brought about increased economic activity, which in turn provided work for a large labour force. Various financial institutions, banks, insurance and transportation companies, and businesses of all types constructed buildings to house their offices, equipment, or merchandise.

The religious authorities brought more religious communities of men and women to Québec to found educational institutions and hospitals to serve the growing urban population. An exodus from the country to the city began and continued throughout the first half of the 20th century.

To house all these people, row housing was constructed, as in England and later the United States. Narrow buildings, built between a street and a back alley, with stone or brick facing (two or three storeys high, with flat roofs and often with balconies and outside staircases) made their appearance in working-class neighbourhoods.

In middle-class neighbourhoods, imposing structures, often overloaded with ornamentation borrowed from a variety of styles, gave evidence of the wealth of their occupants. In time, some working-class neighbourhoods became poor and overcrowded. The economic crisis of the 1930s meant hard times for factory workers; the era of prosperity brought about by World War II caused a generation of rural dwellers and women to look for factory jobs in the city, and eventually to become surplus manpower and swell the ranks of the unemployed.

7. The City of Today

In recent decades Montréal has become an influential and cosmopolitan metropolis, while the city of Québec prides itself on its distinctly French character. Both cities have developed a significant and original intellectual and artistic life, which includes university teaching and research; shows, concerts, and theatre by local and outside artists; publication of a number of newspapers and magazines; and broadcasting of a variety of radio and television programs.

Commercial activity has increased also, and industry has become more diversified, incorporating modern technical equipment, the opening up of international markets, the development of chemical products and the petrochemical and metallurgical industries, and the manufacture of tools and electrical appliances.

During this period of prosperity, the urban population has become more modernized and Americanized; it has freed itself from the influence of the clergy and become more open to the outside world. The Montréal region has spread out to encompass neighbouring small towns in its suburban development, and the city has strengthened its position as the centre of Québec's cultural activities.

On the other hand, during the last few years a certain amount of decentralization has occurred: Québec administrative offices, CEGEPs, universities, theatre companies, clubs, cultural centres, museums, galleries, summer theatre, and music and dance festivals are all found in smaller cities and towns. In them are also found the structures characteristic of new urban neighbourhoods: rows of two- or three-storey dwellings containing several apartments, five- or six-storey concrete buildings, and even high-rise apartment buildings or condominiums. With the exception of the houses with rows of balconies and straight or spiral outside staircases in older neighbourhoods, multiple-unit dwellings today are usually characterized by simple cubic or rectangular volumes and uniform colours and materials.

The scarcity and high cost of urban space and the need to concentrate activities have made it necessary to construct tall buildings. For this reason, old neighbourhoods have fallen victim to the wrecker's ball to make way for new construction.

Since the first waves of demolition of old buildings which uprooted many city-dwellers, there has been a recent awakening of interest and action on the part of both the population and the authorities involved, leading to programs to restore and renovate neighbourhoods. As a result, the architecture of the past is regaining its original beauty, and buildings are being remodelled and used for new purposes. Skyscrapers, squares, building complexes, towers, green spaces, and a variety of older and modern building should be able to exist in harmony as components of an urban environment which is on a more human scale and is more pleasant to live in. Neighbourhoods will preserve their life, their unity, and their cultural heritage, today's architecture will become an integral part of them, and the result will be a better quality of life.

C. The Gradual Modernization of Québec

The first half of the 20th century saw the gradual modernization of Québec; that process continues up to the present. Contributing factors have been:

- rural electrification during the 1940's;
- the mechanization of agricultural equipment;
- the development of hydroelectric power, forestry, and mining on the Côte Nord and in Nouveau Québec, and since the 1950s, asbestos mining in the Eastern Townships and copper mining in the Gaspé;
- the creation of Hydro-Québec;
- the flowering of Québec culture, spread by radio, films, television, etc.;
- the influence of American music, films, sports, newspapers, magazines, and way of life;
- the founding of institutions such as universities, teacher training colleges, technical institutes, and conservatories, and more recently of the University of Québec, which absorbed some of these institutions;
- the reorganization, democratization, and increasing laicization of the school system, resulting in the closing of écoles de rang, building of secondary schools, and transformation of collèges classiques into CEGEPs;
- increasing government intervention: economic agencies, Régie des rentes, Caisse de retraite, medical and automobile insurance, Régie des alcools, highway maintenance, permits and licences, etc.;
- improvement of the road system;

- the hydroelectric development of the Manicouagan and James Bay;
- new awareness about consumer protection, conservation of the cultural heritage, and protection of the environment;
- liberalization and pluralism on the ideological level;
- the deconfessionalization and urbanization of society;
- increased politicization and growth of trade unions;
- the rebirth of nationalism, especially in the area of culture: literature, poetry, films, theatre, handicrafts, and especially songs;
- other.

At the beginning of Québec's history, the population of the colony was small, far from the mother country, isolated, and spread over an immense territory. It had to face all sorts of difficulties in order to survive and its adaptation to a new environment took place slowly. Immigration was still on a small scale, and because of the lack of manpower and tools, agriculture was not very profitable compared with the fur trade.

Little by little the colony became established on a firmer footing, the population gradually increased and began to enjoy a degree of comfort, and finally Québec entered the era of modernization.

Today, communications are faster, easier, and more varied, and Quebecers, whether in the country or the city, increasingly live at the same tempo and in the same style as the rest of North America. Such standardization does not appear to have caused Québec to lose its identity, but it is not clear that this will continue to be true.

II. RESIDENCES

Whether individuals live in the city or the country, their residence is their principal environment. It is, moreover, the only part of their surroundings over which they can have complete control and in which they have the ultimate responsibility for the condition, upkeep, and inside and outside decor.

A. Houses in the French Tradition

The first colonists came from the western and northern provinces of France; it is not surprising that they used the familiar, tried-and-true housing techniques of their own region in their adopted country. As soon as they arrived in the New World they hastened to build temporary dwellings, which were later replaced by permanent residences that sometimes embodied traditions characteristic of a way of life going back to the Middle Ages.

1. Rural Dwellings in the 17th and 18th Centuries

Characteristics of Exterior Appearance

- Basic Structure*
  - made of wood, frequently whitewashed;
  - or made of stone and plastered with crêpi or parging (mortar composed of lime, sand and water), with ornamental iron esses showing on the outside, attached to bolts or tie rods through the interior beams;
  - no cellar;
  - positioned according to the sun and wind direction;
  - front wall approximately 1/4 to 1/3 of roof area;
  - north wall often blind (without a window) and faced with vertical boards or shingles;
  - few windows, small and asymmetrically placed, and protected by shutters with S-shaped iron shutter fasteners;
  - casement windows with two frames, each frame having ten or twelve panes, with waxed paper often taking the place of imported glass;
  - sometimes with tambour, closed porch or extended vestibule protecting main entrance from the cold.
- Roof
  - with two or four steeply pitched sides;
  - without dormers (windows set upright in the slope of the roof in their own roofed projection, whose shape usually reflected the roof's);
  - without projecting eaves (roof overhanging walls); the edge of the roof met the long walls, and rain gutters were attached at that point;
  - with wooden roof frame covered with thatch (particularly in earliest houses and farm buildings); since this material was ill-adapted to the climate, it was soon replaced by shingles (small thin cedar boards) or by pine planks covered by sheets of fer blanc (tin-plate);
  - with large stone chimneys either in the centre or set in the gable (end) walls.
- Variants
  - houses of settlers who came from regions other than Normandy, for example, the Ile-de-France, Aunis, Perche, Poitou, Picardy, Saintonge, Maine, Brittany, and Anjou; among their features are:
    - square or rectangular volumes,
    - more or less steeply pitched roofs,
    - wide double chimneys in the gable walls or chimneys set at intervals in the two roof slopes;

---

* This refers specifically to the portion of the outside walls between the foundation and the gables (a gable being the part of a wall that follows the line of the roof).

- brick chimneys, especially in the Trois-Rivières region, where stone was scarce;
- gable walls extending above the roof (parapet or fire wall to prevent the spread of fire), especially in the Montréal region and in urban neighbourhoods;
- covered or uncovered front stoop made of planks, and porch or veranda along front or occasionally along the gable wall;
- steep, four-sided roofs (pavilion or hip roofs), a typical feature of dwellings in the region around the city of Québec, which were also characterized by:
    - large rectangular volume,
    - walls with a "batter" (inward slope of exterior walls, with walls thinner at the top for better balance),
    - more symmetrical arrangement of doors and windows.

- Decoration
    - attempt at balance and simplicity through fairly massive volumes, regularity of lines, orderly and unified forms, as well as proportions;
    - more or less irregular arrangement of doors, windows, and chimneys to meet the needs of the occupants, also prevented monotony of form;
    - addition of finials (wooden spikes) to decorate the top of pavilion roofs;
    - wooden ladder attached to roof, used for snow removal and maintenance as well as in case of fire;
    - firewalls on rural houses, in imitation of city dwellings;
    - variations in the shape of ornamental bolts set into walls.

Characteristics of Outbuildings

- Bakehouse
    - small outbuilding used for various household tasks (washing, carding wool, making butter) and as a summer kitchen;
    - either built against one wall of dwelling and therefore accessible from inside it, or free-standing but near the house;
    - contained the bread oven, when this was not in the kitchen or out of doors.

- Dairy
    - built with thick walls (wood or stone) with a tiny window, covered with a roof of planks, shingles, or straw;
    - built against northeast wall of house, or free-standing but near the house;
    - sometimes inside the dwelling, on north side;

- Root Cellar
  - hollowed out of naturally sloping ground and accessible through a single door at front, with remainder of structure underground;
  - usually stone with vaulted or plank ceiling;
  - used to keep salt pork, fruits, and vegetables cool and protect them from freezing.

- Well
  - dug near house or outbuildings, or sometimes in cellar, or in ground floor of dwellings without cellars;
  - at first, walls were of piled stones without mortar;
  - water drawn by means of a manual pump, a rod, or a crank with a bucket attached.

- Farm Buildings:
  - might include feed barn, livestock barn, stable, pigsty, sheep barn, grain storage barn, and shed for vehicles, sleighs, agricultural implements, and firewood;
  - always separate from family dwelling and from each other;
  - feed barn more spacious than in the mother country because of large amount of fodder needed to feed the animals over the long winter:
    - usually wood, infrequently stone,
    - strongly influenced by French rural architecture,
    - relatively rectangular in shape, gable roof covered with thatch or grass, single door in front leading to threshing floor dividing barn into two equal parts,
    - sometimes apertures in walls and judas window in door,
    - for this and other farm buildings, hinges made by blacksmith recycling old bits of iron;
  - sugaring-off hut: early in colony's history, a rudimentary shelter, demolished after each use; the true cabane à sucre or sugar house appeared in the early 19th century.

- Fences
  - around fields where farm animals were let out to pasture;
  - usually made of cedar because of its weather-resistant qualities;
  - made of stakes driven well into the soil and crosspieces whose arrangement varied according to the region;
  - in some regions, fences were made of stones removed from fields.

Characteristics of Interior Arrangement and Decor

- Ground Floor
  - only part lived in; arranged fairly similarly in all houses; homes of bourgeois or professionals, however, characterized by more attention to decor than peasants' homes;
  - large common room used as kitchen, living room, and bedroom:
    - large fireplace (in middle of house or projecting from a gable wall) used for heat and cooking food; next to the fireplace, various utensils used in connection with it; wooden panel blocked off hearth when it was not in use,
    - bread oven often built into main fireplace when there was no bakehouse,
    - narrow staircase up to attic (space between ground floor ceiling and roof),
    - cupboard built into one of the walls in some stone houses, used for food storage,
    - sink hollowed out of a stone slab, often under a window sill, used for washing vegetables and draining waste water, with drain hole in outside wall which could be plugged with a wooden stopper,
    - dairy, usually on the northeast side, often accessible from inside, like some bakehouses,
    - well for fresh water, in some cases,
    - small bedrooms separated from common area by wooden partitions if dwelling included a second fireplace; if not, curtains or box beds were used to separate sleeping area,
    - walls of stone houses plastered with parging (thin coat of mortar), or covered with siding of tongue-and-groove boards which was plastered or whitewashed,
    - frequently walls of wooden houses were also covered with a coat of mortar or with siding that was plastered or whitewashed,
    - woodwork and mouldings with various amounts of carving,
    - pine doors, sometimes with windowpanes in the upper part, sometimes solid (made of planks or having four or six recessed panels), with hand-made wrought-iron hardware,
    - windows in embrasures (slanted openings, smaller on outside) in the case of stone houses (often with curtains and double windows, use of which became widespread during the 19th century),
    - floors of tongue-and-groove pine planks painted in bright colours, or left in their natural state, or treated with linseed oil, with trapdoor which allowed access to shallow cellar in which provisions could be kept cool,

  - low ceilings with exposed beams, sometimes decorated with moulding or chamfered (with bevelled edges); beams were oiled, painted, or left in their natural state; wooden or metal supports attached to beams held a bar for drying laundry or hanging vegetables.

- Attic Storey
  - not insulated, used as a loft, sometimes had small windows;
  - used for storing grain (which then served as insulation), provisions, and wood being seasoned to be used for furniture, tools, or toys.

Modifications

Finally, it should be emphasized that very few pure examples now remain of Québec's original rural domestic architecture. Most early houses have undergone a variety of modifications, depending on the needs of the occupants and the tastes of the time. For example:

- the area has been increased and divided, a section of the attic has been made into small bedrooms;
- dormer windows have been built into the roof and additional windows have been built in the walls;
- the roof has been extended to form a porch or veranda along the front of the house and often a mansard roof has replaced the gable roof;
- the covering on walls or roof has had to be replaced;
- various ornamentation has been added according to different fashions and influences;
- other.

The original characteristics of rural dwellings of the 17th and 18th centuries can still be found in properly restored old houses.

2. Urban Dwellings in the 17th and 18th Centuries

Houses in towns and cities, while they had characteristics in common with rural dwellings, developed in their own way and presented their own characteristic appearance, because they were answering the needs of a population engaged in other activities beside agriculture.

City dwellers built types of dwellings suited to a style of life that was both communal and individual. They were influenced by important buildings such as the governor's residence and the bishop's palace, in which an attempt was made to embody certain classical ideals from the mother country. In addition, the scarcity of land and the risk of fire forced city dwellers to submit to strict legislation regulating housing construction.

Characteristics of Exterior Appearance in the 17th Century

- Basic Structure
  - dimensions, building line, and orientation according to specific rules, in order to create public squares and an orderly network of streets and roads;
  - small ground area; usually one or two storeys, sometimes three;
  - close together, as in France;
  - usually wood, sometimes stone, with a cellar;
  - wooden walls covered with mud and straw, later insulated with mortar;
  - stone walls usually covered with parging;
  - in earliest times, windows few in number, with double casements and small panes, protected by wooden shutters; window frames in wood houses also of wood;
  - dormers in roof slope to light the attic; often one of them equipped for lifting loads;
  - lintels (horizontal part over opening of a door or window) often in shape of a surbased or basket-handle arch (flattened semi-circle).
- Roof
  - high, with a steep pitch and usually two sides, occasionally four;
  - sometimes gambrel or mansard (double pitch roof: "broken" roof line with two slopes on each side, forming a more or less pronounced curve), providing more space for an attic;
  - made of a large frame covered with shingles, tongue-and-groove boards, or overlapping boards; starting at the end of the 17th century, this type of roof was forbidden because of its inflammability, and the use of tile and slate, common in Europe, was encouraged, but these materials were unsatisfactory for conditions in the New World, since tile was not sufficiently weather-resistant and slate was costly and of poor quality; this explains the preference for tin plate roofing, which came into wide use during the 19th century;

- chimney stack higher than line of roof, built in party wall which extended above line of roof to form fire wall typical of urban architecture;
- base of roof frequently supported on corbels (stones jutting out of the wall and forming supporting brackets);
- ladder attached to roof, and when necessary, second ladder against wall or in courtyard;

. Stairways, Porches, and Balconies

- wooden stairs leading to ground floor entrance or balcony of upper storey;
- closed porch or extended vestibule of wood or stone, sometimes serving as double door and occasionally built against foundation of house to protect cellar entrance.

Characteristics of Exterior Appearance in the 18th Century

. Basic Structure

- requirement to build walls and door and window jambs of stone to decrease risk of fire:
  - this practice encouraged removal of stones from public roads and grading and levelling of streets,
  - materials were abundant, so cost not increased;
- requirement to build upward in order to save space and stay within specified limits:
  - at least two storeys, built whenever possible over vaulted cellars to prevent rot and mildew in foundations,
  - no more than three exterior steps leading up to ground floor; staircase leading to upper storey was indoors in new buildings;
- larger size;
- more windows:
  - small dormer windows added above first row of dormers to light upper part of attic,
  - double windows for winter,
  - cellar windows sometimes with metal bars,
  - square in shape, often surrounded by ashlar (cut stone);
- thicker stone walls (usually covered with parge coat), with iron S-braces showing on the outside, attached to the rods or bolts anchoring upper storey floor beams to the wall;

- privies (primitive toilets):
  - required by public health regulations to be built in the courtyard,
  - made of boards, roof often of bark,
  - first installed by the wealthy, later increasingly by general population.

- Roof
  - requirement to build lighter roof framing:
    - mansard roofs forbidden because harder to reach and difficult to demolish after a fire,
    - pitch of roof less steep to make firefighting less dangerous and snow removal easier;
  - requirement to cover roof with tile, slate, and eventually sheet metal instead of shingles to lessen risk of fire;
  - requirement to build the fireplace in party wall (wall separating one house from another):
    - additional chimneys on sides of roof because of increasing use of stoves,
    - population was encouraged to clean chimneys once a month; to make chimney-sweeping easier, chimneys had to be built wide enough for a man to climb securely, and their interior walls had to be smooth.

Characteristics of Interior Arrangement and Decor in the 17th and 18th Centuries

- Ground Floor
  - large fireplace for heating and cooking food;
  - bread oven in or near fireplace;
  - when common room or upper storey was divided, as was often the case in the 18th century, brick or cast-iron stoves used to heat rooms had to be installed in fireplaces or far from wooden partitions, or insulated with a fairly thick layer of plaster or mortar;
  - stone walls usually roughly plastered; in houses of wealthier people, they were often wood-panelled, and by late 18th century, even carved panels were found;
  - beamed ceilings, often with moulding:
  - windows whose frame was flush with the outside of the supporting wall and whose embrasure (slanted opening through walls) formed a ledge under the window, often with interior shutters;

- stairway to upper storey.

. Upper Storey

- large sleeping area heated by second fireplace built in wall of ground-floor fireplace chimney (which extended above roof level);
- later, as stoves were installed, upper storey was divided into small bedrooms;
- dwellings built during the 18th century, when houses had become higher and more spacious, had stairway to upper storey built inside, in accordance with fire prevention regulations;
- ladder leading to attic.

. Attic or Loft

- space for storing various provisions and infrequently used objects; merchants stored their goods there;
- sometimes used as living quarters;
- lit by dormer windows;
- to avoid spread of fire to lower storeys, wood floors had to be covered by bricks or tiles laid in thick mortar, or else completely insulated with mixture of sand and lime.

. Cellar

- frequent in urban dwellings, especially those of the well-to-do; merchants used cellars as warehouses, while ground floor was used as a store; in some cases cellar was used as craftsman's workshop;
- floor sometimes made of half logs with joints filled with mortar;
- partition sometimes installed to make wine cellar;
- sometimes arranged as icehouse, with walls covered by planking; in winter, snow was collected, tramped down, and wet, and then the cold was allowed to enter from the outside; starting in the mid-18th century, blocks of ice cut from rivers and streams were used to keep food cold during warm weather;
- tiny arched windows protected by iron bars;
- accessible from indoors and outdoors.

B. Québec Houses Adapted from the French Style

This type of dwelling in the French tradition began to be found around 1780. It was better adapted to the climate of Québec, it showed better use of available materials, and its interior arrangement reflected improvements in heating methods. In its regional differences, it demonstrated the originality, taste, and needs of its occupants. This type of house was also influenced by the styles of the various Anglo-Saxons, including American Loyalists, who settled in Québec.

Québec houses adapted from the French style sometimes had a summer kitchen built onto the northeast wall or in the basement of houses with an elevated main floor.

Characteristics of Exterior Appearance

- Basic Structure
  - oriented in relation to wind direction and line of the road, with the front usually facing south;
  - stone, but often with wooden gables; or brick, especially in towns and in the Trois-Rivières region, where stone was scarce; or wood covered with brick, planks, clapboard, shingles, or manufactured stamped sheet metal;
  - built well above the ground, on stone foundations which elevated the ground-floor level, in order to avoid cold and dampness:
    - often basement was used as root cellar or summer kitchen, or as craftsman's shop, in which case the basement was even higher;
  - insulated with sawdust between inside and outside walls;
  - more and larger doors and windows, more symmetrically arranged:
    - main door in front wall,
    - kitchen door at rear or at the side, or in the front of the summer kitchen,
    - double doors and windows for winter, shutters for summer; screen windows do not appear until the 20th century,
    - removable closed porch or extended vestibule protecting outer door from cold, snow, and wind;
  - with summer kitchen, which originated from the old attached or free-standing bakehouse:

    - addition without foundation, not as high as the rest of the house, built against a gable wall usually on northeast side, which is cooler in summer; in winter, the summer kitchen was used as pantry or icehouse,
    - or found in basement if it was high enough to have become the ground floor,
    - also used for various household chores;
  - with porch or veranda:
    - originally at ground level, then higher as the basement became higher,
    - quite high up on dwellings with high foundations, in which case it was reached by a stairway,
    - along front wall, later also along side(s) and sometimes all around the house,
    - covered by overhang of roof, which often rested on posts, or protected by separate roof in some cases,
    - place for relaxing in summertime.

. Roof

- lighter framing, with dormers if attic storey was used as living quarters;
- shallower pitch (about 45°), shaped rather like a circumflex;
- extended past top of walls to form more or less curving eaves which protected walls from water ("bell-cast" curve);
- rain gutters, first wooden and then metal, in cases where eaves did not form large overhang;
- tin roofing, in sheets or shingles, painted green, gray, or black;
- chimney often brick covered with sheet metal; even if one chimney was sufficient because cast iron stoves were being used, a second, sometimes false, chimney was built for symmetry.

. Decoration

- at the beginning (late 18th century), same simplicity as houses in French style;
- later, elements borrowed from Greco-Roman architecture, influenced by classical revival (first half of 19th century);
  - dormers with pediments,
  - straight lines of some roofs,
  - symmetrical arrangement of doors and windows,
  - main entrance with more imposing door frame supporting entablature and cornice with mouldings;

- Victorian style (second half of the 19th century), including:
  - elaborately carved exterior woodwork,
  - sheet-metal or iron elements decorated with various designs,
  - other.

Characteristics of Interior Arrangement and Decor

Subdivision of the inside of the house was made possible by improvements in heating methods. Typical features included:

- in some cases, a fireplace which was lit only occasionally;
- cast-iron stove with two or three tiers or decks, with stovepipe leading to chimney, later replaced by stove with oven and warming-oven;
- attention given to woodwork finish and to decoration:
  - in early times, walls roughly plastered with mortar, later covered with wallpaper or painted, sometimes carved, panels, or narrow tongue-and-groove panelling or wainscoting in houses built in late 19th or early 20th century,
  - high ceilings with exposed beams, either bare or panelled; coffered ceilings (with moulded recessed panels) also found,
  - larger doors and windows; windows with two or three large panes in each window frame, and eventually hardware like handles and hinges industrially manufactured,
  - floors often covered by woven rag rugs (catalogne).

. Ground floor of ground-level houses (some having a summer kitchen along gable wall):

- main entrance leading into large common room used as both kitchen and dining room;
- stairway leading to attic storey;
- one or two small bedrooms separated by wooden partitions;
- during 19th century, parlour reserved for special occasions made its appearance;
- in some cases, dairy on northeast side made first into privy and then into bathroom.

. Ground floor of elevated houses:

- at ground level in front, with rear built against a hill or cliff;
- central door under porch, opening into summer kitchen, craftsman's shop, or living quarters.

- Main floor of elevated houses:
  - fairly high, reached by stairway to front porch;
  - arranged like ground floor of ground-level houses.

- Attic storey
  - same in all types of Québec houses;
  - earliest attics not lived in because roof was poorly insulated, used as loft, toolshed, or even pantry;
  - lit by gable windows and by dormers in roof slope;
  - one or two small bedrooms, insulated and heated by warm air from lower storey rising up through grille in ceiling; remaining space used for storage.

- Basement of ground-level houses (some having a summer kitchen along a gable wall):
  - high enough to be used as root cellar;
  - reached through trapdoor in the floor of the ground floor and in many cases also from outside.

Characteristics of Outbuildings

- Farm buildings
  - space still left between them to avoid spread of fire from one outbuilding to another;
  - barn with stable and feed storage combined in one building appeared during 19th century:
    - roof resembled house roof, often topped by weathervane shaped like a beaver, horse, fish, cock or other bird; sheet metal gradually replaced thatch, boards and shingles as roofing,
    - today sometimes put to other uses (art centre or summer theatre, for instance),
    - animals and feed all under one roof, instead of in separate buildings as in the past,
    - form showed Anglo-American influences,
    - models and materials varied with region.

C. 19th Century Dwellings

The arrival of English-speaking merchants and of immigrants from England, Scotland, Ireland, and the United States led to the adoption of new construction methods by builders. New houses, and older ones being renovated, were influenced by the styles and tastes introduced by these new arrivals. In addition, rail transport made trade and communication with the United States easier and faster. American publications on the architecture and design of houses and farm buildings became available and influenced Québec builders.

Thus certain types of dwellings made their appearance in Québec: houses in a monumental style, Anglo-Norman cottages, Victorian houses, houses in the New England vernacular tradition, and houses with mansard roofs. These various models were inspired by both English and American architecture.

1. Houses in the Anglo-American Tradition

Houses in the Anglo-American style were generally characterized by:

- exterior features such as:
  - higher, more imposing volumes in response to tastes of the period and need for space;
  - walls made of brick, bare stone, or wood faced with brick or clapboard;
  - less steeply pitched roofs, with two or four straight sides ending in a straight drop or a curve;
  - sheet-metal roofing with sheets attached to vertical strips or cut and laid like shingles;
  - higher, more imposing chimneys;
  - larger, more numerous, and more symmetrically arranged doors and windows:
    - . dormers with various shapes of roof,
    - . front door in classical style,
    - . use of double doors and windows in winter and louvered shutters in summer;
- aspects of interior arrangement such as:
  - high ceilings and more numerous and spacious rooms to respond to new habits and tastes,
  - ground floor:
    - . sometimes with a vestibule leading into an entry hall,
    - . entry hall, often with stairway to upper storey and corridor leading to kitchen or back door,

  - parlour, dining room, library or study, and kitchen;
- upper storey
  - wooden or plaster partitions separating bedrooms;
- attic storey:
  - used for storage;
- basement
  - cellar, sometimes partitioned, with sections for fruits and vegetables, preserves, wood, or coal for heating;
- heating
  - cast-iron stoves with network of pipes; holes in ceiling covered with grilles allowing heat to rise to upper storey,
  - in late 19th century, hot water central heating system (wood or coal fired) connected to cast-iron radiators by pipes;
- toilets and bathrooms (late 19th century);
- cupboards in walls between rooms;
- attention to decor:
  - elaborate woodwork and various ornaments carved in wood, plaster, or metal,
  - metal radiators and grilles decorated with various motifs,
  - other.

2. Anglo-Norman Cottages

This type of dwelling, which sprang up in the charming setting of 19th century suburbs, resembled a summer residence, hence the name "cottage" or "villa." Its English character is shown in its square plan, two storeys, and shallow roof pitch, similar to 18th century Georgian houses found in Great Britain, Ontario, and the United States. Its French character can be seen in the similarity of its roof to those of 18th century Norman-style houses in the region around the city of Québec.

Particular Characteristics of the External Appearance

- Basic structure
  - low, almost square, pleasant proportions;
  - thick walls, usually Scottish or locally manufactured brick, fieldstone, or even ashlar, or occasionally, wood covered with siding or clapboard;

- one and a half storeys, sometimes two and a half, with high basement used for living quarters or shop;
- many doors and windows, large in size and arranged symmetrically:
  - casement windows with large panes,
  - often with dormers with hip roofs (truncated gable), reflecting the shape of the house roof,
  - main door in front,
  - second door at rear or on side;
- porch or veranda
  - on one side, two sides, or even all around the house,
  - covered by overhanging eaves.

. Roof

- shallow pitch;
- four straight or curved sides, overhanging the porch;
- in some cases, with curving (bell-cast) eaves;
- usually covered with sheet-metal roofing, with sheets attached to vertical strips or cut and laid like shingles;
- large chimneys, tall and symmetrical.

. Decoration

- inspired by neoclassical style, to which were added Victorian elements.

Particular Characteristics of Interior Appearance

. Arrangement and Decor

- often with enclosed vestibule;
- parlour and library or study sometimes used as bedrooms;
- dining room and kitchen separated by a wall;
- upper storey lit by dormer windows;
- walls usually covered with plaster;
- large amount of woodwork, often painted dark brown in imitation of wood grain;
- sometimes with interior wooden shutters.

3. Victorian Houses

Victorian is the term for houses that date roughly from the reign of Queen Victoria, a period of prosperity during which the new middle class was proud of its success and eager to display it. This is the reason for a certain showiness and the "little castle" appearance of some Victorian houses.

This type of house, which was popular first in England and then in the United States, was mainly urban (one-family detached houses in rows), but was also found in the country. Victorian houses are contemporaneous with the Industrial Revolution and the growth of cities and they exemplify these phenomena.

Particular Characteristics of Exterior Appearance

- Basic Structure
  - narrow, often T- or L-shaped, two or three storeys high, with massive, heavy, imposing volumes, sometimes flanked by a tower and topped by a belvedere;
  - walls of brick, ashlar (especially for main façade), wood, or patterned shingles;
  - porch on one or more sides:
    - topped by a roof independent from the house roof, or sometimes by a balcony,
    - sometimes in the form of a portico, as in some urban houses;
  - windows:
    - large central dormer window in some regions.

- Roof
  - shallow pitch;
  - mansard (curb) roof on two or four sides;
  - covered with sheet-metal roofing, with sheets attached to vertical strips or cut and laid like shingles, or even with asphalt or tar in the case of some nearly flat roofs.

- Decoration
  - striving for a theatrical visual effect embodying a taste for the picturesque which sought to conceal the utilitarian nature of things;

- motifs taken from both Western and Eastern architecture, at first combined with tasteful restraint (around 1850), later including asymmetry, contrast in forms, a certain overabundance of decoration, and in some cases unbridled fantasy;
- façade enlivened by projections and/or by various arrangements of brick or stone in lintels, window frames, door jambs, cornices, chimneys, quoins, and other architectural elements;
- ornamental woodwork and/or metalwork on elements like pediments, cornices, columns, posts, railings, belvederes, widow's walks, lanterns, dormers, doors, and windows;
- stained glass in some doors and windows.

Particular Characteristics of Interior Appearance

. Arrangement and Decoration

- large rooms with high ceilings and large windows and doors;
- extensive use of glass in some cases;
- sometimes overloaded with plaster, wood, and metal carving.

4. Houses with Mansard Roofs

This type of roof owes its name to the architect François Mansart (1598-1666), who revived the use of curb roofs (each side having two slopes or pitches) in prestige architecture. During the latter half of the 19th century, houses with mansard roofs were very popular in Québec and elsewhere. The original single-pitch roofs of some houses in the French tradition were transformed into mansard roofs in accordance with the fashion. The storey under a mansard roof provided more space for bedrooms, a considerable advantage for a small house with gables.

Particular Characteristics of Exterior Appearance

. Basic Structure

- one and a half storeys, or two and a half when the ground floor was used as a shop, workshop, or summer kitchen;
- summer kitchen on the northeast side, in some cases;
- walls of wood covered with clapboard or brick;
- porch or veranda:
  - attached to the walls,

    - sometimes with separate roof supported on posts;
- doors and windows:
    - main door in centre,
    - double casement windows with six large panes in each frame for ground floor windows and four for upstairs windows,
    - dormer windows in lower section of mansard roof.

- Roof
    - covered large volume of space, providing more room in attic storey;
    - covered with cedar shingles or with sheet-metal roofing, either in sheets attached to vertical strips or cut and laid like shingles;
    - with two or sometimes four sides ending in eaves overhanging the veranda;
    - made of upper section with a shallow pitch, and:
        - straight, more or less slanting lower section as in New England, or
        - lower section more or less curved at the bottom in the French style, or
        - lower section more or less extended over the line of the wall to form overhanging eaves;
    - brick chimneys, often quite tall as in the Anglo-Norman cottage.

- Decoration
    - in Victorian style, with the addition of various elements:
        - small towers or lanterns on top of roof,
        - sometimes square tower over balcony,
        - carved woodwork (veranda posts and railings and around doors and windows),
        - sometimes ornate ironwork used to support veranda or its roof,
        - sometimes ornamental brickwork around doors and windows and at corners of brick houses.

Particular Characteristics of Interior Appearance

- Arrangement and Decoration
    - plastered brick walls without insulation, or wood walls with tongue-and-groove pine panelling providing insulation;
    - double living room, often with connecting doors.

D. 20th Century Dwellings

Increasing industrialization in the 20th century made possible the development of new materials and led to a degree of standardization in architectural forms. Construction of modern buildings and homes began to reflect a need for functionalism and a taste for simplicity.* In the last few decades, moreover, a variety of products have come on the market for finishing and decorating houses, such as various kinds of hardware and accessories, a large range of colours in wall and metal paint and wood stains, and an enormous choice of wallpaper, carpets, and fabrics.

The new materials include:

- steel and reinforced concrete, making possible construction of tall buildings with thinner walls and large areas of glass;
- asphalt, making flat roofs possible;
- facings:
  - imitation brick paper, which covers framework of house easily and cheaply, and asbestos tiles (starting in the 1930s);
- since the 1950s:
  - white or brown brick, plain or patterned,
  - cement blocks, sometimes made to look like stone, also used as structural elements,
  - aluminum, asphalt, and vinyl siding, replacing clapboard and shingles because of their ease of maintenance,
  - plywood sheets, replacing boards for covering large surfaces,
  - asphalt tiles for roofing,
  - gyproc panels (joints have to be concealed after installation) for interior walls,
  - pre-finished or imitation wood panels for interior walls,
  - other;
- insulation:
  - styrofoam panels,
  - rock wool in bags,
  - other;

---

* See "The Modern Movement in Architecture, pp. 177-187.

- concrete for foundations and other purposes;
- prestressed concrete beams and concrete slabs, mainly used in the construction of large buildings and multiple-unit dwellings;
- double glazing, eliminating the need for storm windows;
- fiberglas (wool or moulded);
- aluminum for structural elements of doors and windows;
- plastic for windows;
- stainless steel for structural elements of doors;
- other.

The development of other techniques should be noted:

- factory manufacture of doors, windows, kitchen cupboards, and all sorts of mouldings;
- factory assembly of wood components for roof-framing trusses;
- prefabrication of entire houses;
- other.

Particular Characteristics Between 1900 and 1920

- Basic Structure:
  - one and a half or two storeys (three in the city), with high basement;
  - simple, fairly square forms;
  - false fronts in many cases (extension of façade above roof for purpose of ornamentation), resembling "boom town" construction;
  - wood frame insulated with sawdust or wood shavings;
  - usually faced with brick in towns and cities, and with clapboard, shingles, or imitation-brick paper in the country.
- Roof:
  - very shallow pitch, usually with four sides;
  - with two sides in the case of one and a half storey houses (with attic);
  - flat in some types of houses (increasing tendency).
- Decoration:
  - minimal.

- Interior arrangement:
  - basement well-organized, able to be used as larder and for storage, later contained coal furnace to supplement woodburning stove on ground floor;
  - ground floor containing kitchen, living room, and dining room, and in some cases a bedroom;
  - upper storey divided into bedrooms.

Particular Characteristics Between 1920 and 1945

- Basic Structure:
  - fairly large, fairly square in shape, and very simple;
  - foundations usually concrete;
  - frame of beams or boards, sometimes covered with asbestos tiles;
  - doors and windows arranged symmetrically;
  - sash windows;
  - roof protecting main entrance, or front porch (sometimes glassed-in);
  - closed porch or extended vestibule on rear wall (sheltering service entry and used as pantry);
  - wooden or iron staircase, straight or spiral, on the front or one of the sides, up to a balcony leading to upper-storey dwellings;
  - interior walls plastered or pine-panelled.
- Roof:
  - Pent or lean-to roofs (one slope), especially in the country, often with sheet-metal roofing;
  - flat, covered with asphalt.
- Decoration:
  - reduced in some cases to arrangement of bricks;
  - coping with pediment effect on façade;
  - decoration around main door of American colonial style houses in well-to-do neighbourhoods in Montréal and Québec;
  - Renaissance or Spanish style in some middle-class dwellings;
  - art deco style in some cases.

. Interior Arrangement:

- basement, sometimes divided, used as a pantry and storage area, and containing a coal furnace;
- ground floor containing living room, dining room, kitchen, and in some cases, a bedroom;
- upper storey containing bedrooms and bathroom or lodging for tenant.

Particular Characteristics Between 1945 and the Present Day

. Basic Structure:

- uniformity of volumes, plans, and materials (usually brick), but since 1960, more combinations of materials;
- street-level storey well lit (by a picture window, for example) and large basement, in American-style bungalows;
- split-level, which is more compressed than a bungalow but has more floor space;
- one-and-a-half storeys in French-style revivals;
- well-insulated frame covered with stone, brick, mortar, stucco, wood, metal, plastic, or other materials;
- garage at ground or basement level, or sometimes open (carport);
- porch or veranda on dwellings imitating old Québec houses adapted from the French style;
- patio doors in the 1970's;
- various types of windows, including sash, sliding, and casement;
- various types of doors, including plywood doors and glass patio doors with metal or wood frames.

. Roof:

- flat, longitudinal or transverse with two sides, very shallow pitch with four sides, or one longitudinal side for bungalows and split-levels;
- steeply pitched with two sides (with or without firewall) or with four sides, sometimes mansard, with a broad chimney, with or without dormers, in houses imitating 18th century French style;
- covered with asphalt tiles (black, green, grey, brown, rust), wood shingles, imitation tin roofing made of aluminum, or other materials.

- Decoration
  - originally minimal; since 1960, mixture of materials, textures, and colours;
  - elements based on traditional Québec architecture or borrowed from other cultures (for example, Spanish or American).

- Interior Arrangement
  - in ranch-style houses, rooms all on the same floor and often small;
  - in split-level house, floor levels staggered so that each level is a half storey above or below the adjacent ones;
  - finished or half-finished basement arranged as playroom, den, workshop, laundry room, or bedroom, and containing furnace and hot water heater;
  - in split-level houses, half basement in addition to basement;
  - well-equipped, practical, functional kitchen and bathroom;
  - central heating using oil, gas, or electricity, with a system of hot air ducts leading to each room or hot water pipes and radiators; or electric baseboard heaters with individual thermostats in each room; or new experimental means of heating, for instance using solar energy.

III. CHURCHES

The construction and interior arrangement of churches reflect the religious and artistic traditions of the culture that produced them. Throughout Québec's history, the church has been an important meeting place where members of the community gathered for various religious ceremonies such as Sunday services, baptisms, first communions, marriages, and funerals. The church has also been a gathering place for various forms of art, for example, architecture, sculpture, painting, and work in precious metals. All of these bear the mark of the tastes and styles of their various periods.

A. Religious Architecture

Religious architecture in Québec has developed in its own unique manner, which can be seen in its way of organizing space and form, in its plan, execution, and decoration. Depending on the period, various models and styles and the use of certain materials and techniques have influenced churches' layout, exterior appearance, and interior ornamentation.

In addition to churches, certain other religious institutions should be mentioned, such as the various chapels that are found attached to churches and in convents, monasteries, colleges, and hospitals, as well as wayside crucifixes, calvaries, chapels, and Stations of the Cross. Depending on the region and community, there are, in addition to Catholic and Protestant churches, other religious buildings whose form and arrangement are typical of the religion to which they belong (Eastern Orthodox churches in Byzantine style, for example, or synagogues).

1. The Church and Its Characteristics During the 17th Century

. Chapels of Missionaries and Religious Communities

  - round or square bark cabins and long houses like those of the native Amerindians;
  - chapels with wood-frame walls either filled with earth or stone or covered with boards.

. Earliest Churches:

  - stone construction, modelled on Jesuit architecture in Europe, with ground plan in the form of a Latin cross (with transept and two lateral chapels);
  - high, thick walls with windows;
  - roof with two sides;
  - bell tower or steeple over transept crossing;
  - façade with central portal surmounted by small round window called culus, bull's-eye, or oeil-de-boeuf;
  - in towns and cities:
    - high structure,
    - grandiose façade,
    - rich interior ornamentation;
  - in rural areas:
    - original buildings usually wood, later replaced by stone churches,
    - small dimensions,
    - interior ornamentation modest but inspired by more distinguished churches; particular attention paid to decoration of retable or altarpiece (painted or carved panels behind altar or at rear of chancel or choir) and tabernacle work (ornamental woodwork on and around high altar),

- both urban and rural churches are usually "oriented": the apse points east, toward the rising sun and Jerusalem, scene of the Resurrection and thus symbolic of eternal life, and the entrance façade is on the west side, toward the setting sun, which represents darkness and death, from which the worshippers progress through the nave in an eastward direction toward the altar in the chancel.

2. The Church and Its Characteristics During the 18th Century

French models were adapted to accommodate the harsher climate, lack of specialized labour, and financial problems. Like civil architecture, religious architecture employed materials increasingly effectively as they met the needs of a growing population.

After 1760, French architects and engineers returned to France, leaving a significant group of Québec artisans to transmit the secrets of their craft to apprentices. In this way, the same familiar forms and tried-and-true methods continued to be used, with some adaptations.

At the end of the 18th century, the period of uncertainty following the British victory gave way to a certain degree of prosperity. Commercial activity diversified and a middle class came into being. New construction or renovation of older churches became necessary and interiors that had been abandoned at the planning stage were finally completed.

Religious architecture, like civil architecture, borrowed classical elements from Greek and Roman civilization, such as the triangular pediment, pilasters (pillars attached to a wall or set behind columns), oval windows and triple Palladian bays, framing of doors and windows in ashlar, and the rectangular ground plan with no projections. The classical elements that began to appear in Québec at this time were called Palladian because they had been revived by the Italian architect Andrea Palladio (1508-80).

Process of Façade Enlargement in Older Buildings

- towers able to support weight of higher steeples (with spires) and making possible side aisles for increased width;
- development of interior porch (narthex) with organ loft over it between towers, permitting steeple to be over façade rather than transept crossing;
- stairway, often inside a tower, for access to jubé gallery.

Adoption of Three Models for New Construction

- Jesuit plan (with transept):
  - nave crossed by a transept, forming two side chapels;
  - apse semicircular, or in some cases flat or with cut-off corners (polygonal);
  - transept arms with round or square ends;
  - steeple above central portal of façade or on each of the two towers, which projected to some extent;
  - varying in length, width, and height;
  - more or less sloping roof;
  - windows and niches in façade;
  - single portal flanked by doors at base of towers.
- Récollet plan (without transept):
  - wide nave without transept, often with basket-handle vault;
  - apse semicircular (Québec region) or flat (Montréal region);
  - narrowing of chancel to make room for side chapels;
  - triumphal arch over chancel;
  - steeple over façade;
  - single portal in centre.
- Maillou plan
  - made popular by the 18th century architect Jean Maillou;
  - nave without side chapels, with rounded apse of equal size;
  - three windows in side walls;
  - high roof surmounted by central steeple over façade;
  - single door in centre, surrounded by ashlar, with bull's-eye window over it;
  - niche in façade wall.

In all three cases, the same materials and building methods were used:

- walls of stone protected by parging whitened with lime;
- roof, door, and window framing made of wood, and roofs covered at first with cedar shingles and later with sheet-metal (tin roofing);
- nails, screws, locks, and hinges of hand-forged wrought iron;
- ceiling either flat or vaulted, with varying amounts of decoration or painting;
- interior woodwork carved and painted, which in the country was in contrast to the somewhat severe appearance of the exterior;
- in urban churches, imposing exterior as well as elaborately decorated interior;
- roof of transept with two or three sides, roof of circular apse conical and incorporated into roof of nave;
- cross or weathervane on top of steeple spire;
- in the late 18th century, construction of the sacristy as an extension of the chancel led to changes in the plan of the apse and in the retable arrangement and decoration.

3. The Church and Its Characteristics in the 19th Century

Traditional architecture persisted until the beginning of the century. Later, new forms appeared as a result of the arrival of European architects, the publication of the Précis d'architecture by Abbé Jérôme Demers, and the influence of the city of Québec architect Thomas Baillargé.

While continuing to be influenced by traditional forms, religious architecture showed more concern for rigour, as shown in the balanced composition of the façade, reflecting the interior divisions. This period can be considered Québec's neo-classical age.

It was followed by a phase influenced by the Gothic style, and, starting in the mid-19th century, by a period during which Catholic society was influenced by the 18th century Italian Baroque.

Throughout the 19th century, stone, brick, and sometimes wood were used as building materials, and roofs were covered with sheets or shingles of tin plate.

In all three cases, the same materials and building methods were used:

- walls of stone protected by parging whitened with lime;
- roof, door, and window framing made of wood, and roofs covered at first with cedar shingles and later with sheet-metal (tin roofing);
- nails, screws, locks, and hinges of hand-forged wrought iron;
- ceiling either flat or vaulted, with varying amounts of decoration or painting;
- interior woodwork carved and painted, which in the country was in contrast to the somewhat severe appearance of the exterior;
- in urban churches, imposing exterior as well as elaborately decorated interior;
- roof of transept with two or three sides, roof of circular apse conical and incorporated into roof of nave;
- cross or weathervane on top of steeple spire;
- in the late 18th century, construction of the sacristy as an extension of the chancel led to changes in the plan of the apse and in the retable arrangement and decoration.

3. The Church and Its Characteristics in the 19th Century

Traditional architecture persisted until the beginning of the century. Later, new forms appeared as a result of the arrival of European architects, the publication of the Précis d'architecture by Abbé Jérôme Demers, and the influence of the city of Québec architect Thomas Baillargé.

While continuing to be influenced by traditional forms, religious architecture showed more concern for rigour, as shown in the balanced composition of the façade, reflecting the interior divisions. This period can be considered Québec's neo-classical age.

It was followed by a phase influenced by the Gothic style, and, starting in the mid-19th century, by a period during which Catholic society was influenced by the 18th century Italian Baroque.

Throughout the 19th century, stone, brick, and sometimes wood were used as building materials, and roofs were covered with sheets or shingles of tin plate.

- Traditional elements and their modifications:
  - revival of Jesuit plan, modified to respond to new needs (new buildings tended to have a transept and side chapels);
  - higher side walls;
  - openings in façade larger and more numerous;
  - steeple with single or double lantern and tall spire on top;
  - retable in the shape of a triumphal arch, inspired by Louis XV style, and set against a flattened apse, or free-standing retable in a semicircular sanctuary, with the original sacristy behind it unless an additional sacristy has been built;
  - in some cases, a baldaquin or canopy over the altar in place of the retable;
  - addition of covered walkway linking nave to sacristy, as well as a chapel in a number of cases.

- Neoclassical elements:
  - rectangular plan, resulting in flattened apse and no transept;
  - façade concealing roof gable, its upper part forming a triangular pediment or a sort of pedestal with the towers on either side;
  - typically neoclassical façade echoing interior arrangement;
  - ashlar around doors and windows;
  - portal in centre, flanked by pilasters;
  - oval windows and triple Palladian bays;
  - rows of Ionic or Corinthian columns dividing interior space;
  - interior decor subordinated to architecture, resulting in more restrained use of ornamentation (except in Montréal region, where Louis-Amable Quévillon and his disciples decorated churches in a more florid style), and the introduction of plaster, which made possible a unified and somewhat stark appearance.

- Gothic elements
  - large dimensions, marked vertical thrust, and varied decoration in Victorian taste, borrowing from various styles;
  - projecting central tower;
  - tall spire on steeple;

  - cornice decorated with openwork of wood, stone, or sheet metal;
  - elongated doors and windows, with Gothic or pointed (ogive) arches;
  - rose window (large circular window) in façade and sometimes at ends of transept;
  - stained-glass windows or plain windows of white or coloured glass;
  - false vault with monumental carved ribs, with its Gothic arch somewhat flattened and rounded at the top (this type of ceiling was very much in style);
  - vault in more authentic Gothic style*, especially in urban areas; in the country, traditional massive forms borrowed only a few elements of Gothic style.

- Baroque elements**:
  - façade in form of a triumphal arch, decorated with volutes (spiral scrolls);
  - variations used by the architects Bourgeau and Ostell included high towers with classical ornamentation;
  - variations made fashionable by the Jesuits, which remained popular until the late 1940s:
    - central tower, more or less projecting,
    - single steeple, either above centre of façade with no tower or on top of a tower in the centre of the façade,
    - oblique wings in upper part of the wall of main façade,
    - simplified decoration.

4. The Church and Its Characteristics in the 20th Century

The majority of Québec churches built after the 1940s have a more modern appearance***.

---

* Rib vault, in which the protruding groins have ribs which also protrude; the compartments between the ribs are called vaulting cells.

** In some cases, there is fairly close imitation; in others, only a few elements are borrowed.

*** See: The Modern Movement in Architecture, pp. 177-178; Churches, p. 200.

On one hand, in the tradition of the renewal in religious art initiated by Dom Bellot of the Abbey of St-Benoît-du-Lac, there is a style of architecture and decoration which, while not renouncing tradition, manifests forms which have been stripped of ornamentation to some extent to show their functional aspect. On the other hand, religious architecture of the 1950s and 1960s, following the "international style"*, takes its inspiration from modern sources like the small churches of Brasilia built in the spirit of Le Corbusier.

. Modernist elements

- usually rectangular plan without side aisles, allowing an overall view of the entire interior space;
- no jubé gallery;
- more windows, and in some cases large stained-glass windows, using colour to varying degrees, allowing more light to enter;
- visible vault supports of materials like laminated wood and metal;
- brick or concrete walls, left in their natural state or panelled;
- sober, more restrained decor, with emphasis on colour and texture of materials;
- occasionally bell tower is free-standing (campanile); if steeple, it tends to be smaller than earlier ones.

B. Church Furnishings

Made by carpenters, joiners, and cabinet makers and ornamented by sculptors, church furnishings were usually painted white and gilded, especially during the 17th and 18th centuries. On the other hand, some pieces were finished with a dark stain and varnished (organ cases, confessionals, pews, stalls, and railings), while others were made of materials other than wood, such as metal and marble, and wrought or carved in varying degrees (baptismal fonts, railings, and pedestals), especially starting in the 19th century.

The following elements can be seen in a Catholic church:

---

* See definition of the international style, p. 178.

- holy-water fonts on a pedestal or attached to the wall;
- baptismal fonts on a wooden, metal, stone, or marble pedestal;
- pews for the worshippers in the nave and aisles;
- organ case, often decorated with carvings, in the loft or gallery over the nave and the aisles;
- confessionals at the rear of the church or at the end of the transept arms;
- pulpit, nowadays found to the left of the entrance to the choir (in the past, placed against a wall or attached to one of the columns in the nave), but always on the cantorial side, namely to the left when one is facing the sanctuary;
- churchwardens' pews (in old churches, reserved for the laymen who administered the church's secular affairs), attached to the wall facing the pulpit, ornamented with carving;
- side altars (sometimes have been removed) on either side of the transept or at the sides of the narrowed chancel in churches without a transept;
- railing (often has been removed) separating the nave from the chancel, before which worshippers kneel to receive Holy Communion;
- throne (raised seat on a dais in the chancel) for the use of high-ranking ecclesiastics like prelates or bishops;
- stalls (seats reserved for members of the clergy and choir boys);
- consoles (supporting tables attached to the walls) holding statues, urns, or cruets;
- pedestals (bases for statues);
- high altar (made up of the tomb and the tabernacle) in the middle of the chancel;
- tabernacle, the small cabinet in the centre of the altar (by extension, this name is given to the entire altar, including the steps, the shelf holding the monstrance, and the superstructure, including niche, canopy, and reliquary);
- retable or altarpiece (architectural ornament in the rear of the chancel) made of carved or painted wooden panels, or of panels of stone or marble, in some cases (in poor parishes, there was no retable and all efforts at ornamentation were directed toward the tabernacle);
- baldaquin or canopy (architectural ornament over the main altar or a throne);

- sanctuary lamp, containing a candle which is kept lit at all times;
- wooden, metal, or glass chandeliers hanging from the vault or ceiling;
- other.

Successive renovations, especially those following the most recent Vatican council, have brought changes in the interior decor of Catholic churches. Some furnishings have been changed or else partly or completely removed (retable, original high altar, pulpit, railing, and churchwardens' pew).

C. Sculpture

Québec's religious sculpture bears witness to the quality of craftsmanship of its creators. Basing their work on tradition and drawing their inspiration from various styles, Québec's sculptors created a large body of original and varied works.

Aided by his apprentices according to the old tradition, the master craftsman first had to satisfy the wishes of his customers, in this case the clergy. He would sketch his plans, taking into account factors like the function of the element to be made or decorated and the entire interior decor of the church. The space to be organized, the surface to be decorated, and the subject to be illustrated were among the challenges to be met.

In the 17th and 18th centuries, pine and sometimes walnut or walnut-stained butternut were the principal materials used. Metal, wax, and paper paste were found in some works. During the 19th century, the use of plaster made possible mass production of carved ornaments and statues from moulds.

- Sculptors
  - 17th century: Leblond (called Latour), Mallet, Chaboillez, and others;
  - 18th century: the Levasseurs and the Baillargés in Québec City, the Liéberts and Louis-Amable Quévillon (late 18th and early 19th century) in Montréal;
  - 19th century: Louis-Thomas Berlinguet, Urbain Desrochers, and others in Montréal; Thomas Baillargé, Léandre Parent, André Paquet, the Dions, and others in the area around the city of Québec.

- Elements decorated with sculpture:
  - decorative architectural elements:
    - vaults and ceilings, cornices, columns and capitals, walls, doors, baldaquins, retables, and niches;
  - furnishings and other accessories:
    - altars, tabernacles, churchwardens' pews, thrones, stalls, baptismal fonts, confessionals, organ cases, pedestals, consoles, and railings,
    - altar candlesticks, altar crosses, Easter candlesticks, holy-water fonts, sanctuary and nave lamps;
  - bas-reliefs (sculpture in low relief on a background):
    - illustrations of religious scenes (the Way of the Cross, for example),
    - representation of characters or motifs on panels or medallions of thrones, altars, retables, and other furnishings.

- Designs used:
  - medallions, billets, beads, dentils, ova, grooves, draperies, cartouches, consoles, pendants, niches, arabesques, friezes, volutes, rayed hearts, gadroons, foliage, cherubs, trophies of church emblems, modillions, acanthus leaves, rosettes, flowers, garlands, bunches of grapes, anchors, snakes, fish, pelicans, and others.

- Statuary:
  - huge for the exterior, smaller for the decoration of the interior, and quite small for altar niches;
  - originally imported from France and later made locally (the artists' names have not always been found);
  - wooden (gilded*, white with gilding, or polychrome, the gilding usually done by nuns) or during the nineteenth century, of painted plaster;
  - in baroque, classical, stylized, or folk style, inspired by engravings and paintings; the subjects represented include:
    - the Eternal Father, Moses, the Infant Jesus, the Adoration of the Shepherds, the Baptism of Christ, the Last Supper, Christ on the Cross, Calvary, the Good Shepherd, the Holy Family, the Virgin and Child, St. Joseph, St. John the Baptist, the Apostles, and various patron saints,

---

* Gilded sculptures were often covered with successive coats of paint in bronze or some other colour, which have had to be stripped; in some cases the sculptures have been regilded, and in others the natural wood has been left.

- cherubs, guardian angels, angels in flight, angels supporting palm leaves or banderoles, adoring angels, angels with trumpets, and the Archangel Michael crushing the dragon.

D. Painting

Like works of sculpture, religious paintings were commissioned works. Their function, in addition to serving as decoration for the walls of churches and chapels, was to illustrate religious teachings and present examples of Christian life.

During the 17th and 18th centuries, pictures and engravings, many of them copies of works by the great masters, were imported from Europe. These works were frequently copied in turn, or were the inspiration for local artists. These local artists in general had a fair amount of training: some of them served an apprenticeship under a master, but a number were self-taught, which explains their very individual styles.

. Painters

- 17th century: Abbés Jean Guyon, Hugues Pommier, Jean Pierron, and Claude Chauchetière, Brother Luc, Pierre Le Ber, and others;
- 18th century: Michel Dessailliant, Paul Beaucourt, Jacques Leblond, Philippe Liébert, Abbé Aide-Créquy, François Beaucourt, François Baillargé, Louis Chrêtien de Heer, Louis Dulongpré, and others;
- 19th century: Jean-Baptiste Roy-Audy, Joseph Légaré, Antoine Plamondon, Théophile Hamel, Luigi Capello, Napoléon Bourassa, Eugène Hamel, Charles Huot, and others;
- 20th century: Ozias Leduc and others.

While responding to the needs and tastes of each period, religious painting maintained a certain continuity, especially in its subjects, as, for example,

- the Assumption of the Virgin (the taking up of Mary into heaven by angels), the Immaculate Conception (Mary crowned with stars, crushing a serpent), the Madonna and Child, and the Madonna with various attributes;

- St. Joseph and the Infant Jesus, the Holy Family, the Virgin and her parents, and the miracles of St. Anne in *ex-voto* paintings;
- Adoration of the Shepherds or the Three Kings, the Baptism of Christ, various scenes of the Passion, the Ecce Homo (Christ crowned with thorns, seen in full face), Christ on the Cross, the Burial of Christ, the Resurrection, and the Ascension;
- apostles, patron saints, and the guardian angel.

1. Characteristics During the 17th Century

- importing of works of art from Europe;
- religious images painted by the Jesuits to help them in their mission of conversion, and paintings done by other members of the clergy, one of whom was Brother Luc, who spent some time in the city of Québec and left French- and Italian-inspired works there;
- ex-voto paintings (simple, naive illustrations, usually of an event whose happy outcome was attributed to divine intercession, often taking the form of successive episodes, as in a comic strip, and accompanied by an expression of thanks) at the rear of the church;
- the pictures of this period are oil paintings on cardboard, canvas, or wood panels; they are often anonymous and rarely dated.

2. Characteristics During the 18th Century

- importing of art from Europe and production of ex-votos continued;
- as in Europe and the United States, portraits became an increasingly popular genre (portraits of ecclesiastics, prelates, monks, and nuns that were hung in chapels, sacristies, or rectories);

3. Characteristics During the 19th Century

- ex-voto paintings tended to disappear toward the end of the century;
- after the French Revolution, a number of priests took refuge in Québec, bringing works of art with them; to these were added about a hundred paintings from churches that had been closed down in Paris (Desjardins Collection);
- a number of painters learned their trade by copying or restoring these imported works, and some spent time in Europe, where they had contact with the main artistic movements; some foreign artists settled in Québec;

- large-scale frescoes on religious subjects inspired by the Italian Renaissance made their appearance; this coincided with the decline in traditional wood sculpture and the use of moulded plaster, and corresponded to the Gothic revival and the vogue for the Italian Baroque in architecture; these factors explain why painting flourished during this period.

E. Religious Objects

- Workers in precious metals:
  - Jacques Pagé, François Chambellan, Roland Paradis, Paul Lambert, Ignace-François Delezenne, François Ranvoyzé, and others.
- Objects made of precious metals related to religious services (ecclesiastical silver*):
  - ewer used in baptism, box for holy oils, small basin with a cover (sacrarium or piscina), holy water bucket and aspergillum, censer, incense-boat, sanctuary lamp, processional cross with its staff, pyx for carrying the consecrated Host to the sick, cruets for water and wine, tray for cruets, chalice often with gilded cup, paten covering the chalice and meant to receive the Host, ciborium or covered cup for holding the consecrated wafers, monstrance for exposing the consecrated Host, reliquaries (boxes, caskets, or frames) for preserving holy relics, and other examples.

IV. OBJECTS USED IN EVERYDAY LIFE

Whether they were related to rural or urban activities, these objects bear witness to people's needs and their way of responding to them.

Furniture, dishes, clothing, and vehicles underwent changes just as dwellings did, as a result of better adaptation to the surroundings, improvements in technology, and changes in habits and tastes. Contact with other cultures also caused changes, especially in the form and decoration of objects. Then as now, people adopted the style of the period and followed the fashion of the day.

A. Furnishings

Furniture demonstrated the traditions of the past as well as the tastes of the period. It answered people's everyday needs, and while sometimes reflecting a certain degree of prosperity, for the most part bore witness to a simple way of life.

---

* See pp. 90-91 for further description of silver artifacts.

As living conditions improved, people placed more importance on their furniture. Original indispensible items were supplemented with others whose use was dictated by new habits, and old or outmoded pieces were replaced by new ones.

1. Characteristics During the 17th and 18th Centuries

In Québec, furniture of this period was furniture in everyday use; superfluous furnishings did not exist. Furniture was made by local carpenters and cabinet makers and had a solid, simple, rustic air that was by no means lacking in charm and originality.

The furniture was above all functional; it could serve more than one purpose, and could be free-standing or placed against a wall:

- table with drop leaves or trestle table;
- bench bed, called **banc de quêteux** or beggar's bed (used as chest, bed, and seat);
- folding bed, trundle bed that could be rolled under higher bed;
- **lit-cabane** or box bed, forming a compartment which ensured privacy and kept heat in;
- cupboard, niche, or drawer in the wall;
- corner cupboard in a corner of the common room.

The furnishings of this period are also characterized by their small size. Our ancestors were shorter than we are, which explains the low tables and seats, the short beds, and the low ceilings and doorways.

The forms used in the decoration of these pieces of furniture were inspired by what was being done in France, especially in the regions from which the early settlers came. There is a time lag and a certain shift in form between French styles and their adaptations by local Québec furniture builders. For instance, the style of Louis XIII persisted longer in Québec; it was followed directly by the style of Louis XV, and certain Louis XIII elements were retained. These styles were interpretations and adaptations of the original.

The furnishings of this period were:

- made of local varieties of wood: mainly pine and fir, often yellow birch, sometimes oak, butternut or walnut, cedar, and basswood, occasionally maple or ash, without use of exotic woods, marble, bronze, varnish, lacquer, veneer, or inlay;

- usually stained, occasionally left in natural state or varnished, often painted red, blue, pale or deep blue-green, yellow, or cream.

Forms and Decoration in Louis XIII Style

- straight lines and angular, sturdy, severe appearance;
- turned wood for crosspieces and upright members of tables and chairs and for bedposts;
- low H-type stretchers and square-pegged joints for tables and chairs;
- straight backs and upholstered or caned seats for armchairs;
- canopied beds with curtains;
- geometrical patterns; lozenges, squares, rectangles, nail-head or diamond point carving (flattened or in relief), pancakes, and disks.

Decoration in Classical Style

- pediments, railings, columns, pilasters, crossed laurel branches, rosettes, ova, beading, reeding, and fluting;
- rounded surfaces, curving, graceful lines, elegant appearance, exuberant style;
- curved shapes and cross-bow fronts of sideboards and commodes or chests of drawers;
- bases with an outward curve ending in a spiral or animal foot;
- violin-back armchairs and wing chairs;
- scroll-cut apron, uprights, and crosspieces of chairs;
- wardrobes with elaborate pediments whose form is repeated in the line of the top;
- play of curves and counter-curves;
- accentuated contours of projecting scrollwork mouldings;
- leaf and shell motifs inspired by the Italian Baroque (coquilles and rocailles);
- other motifs: for example, garlands of roses, baskets of fruit, foliage, daisies, bunches of grapes, and bouquets of flowers.

Forms and Decoration in the Style of Louis XVI

- appeared in Québec toward the late 18th century, but not wide-spread;
- brought back into favour some of the simplicity and tasteful restraint of Greek art, in which straight lines and right angles predominated;

- flatter cornices and mouldings;
- motifs: fluting, ribbons, wreaths of roses, garlands of leaves or flowers, and oval medallions.

Forms and Decoration Showing Anglo-American Influence

- spread after 1760 with the arrival of Anglo-Saxon immigrants, Loyalist refugees from the American Revolution, and English and Scottish cabinet makers;
- curved bases resting on a ball-and-claw foot (Queen Anne and Chippendale styles);
- highboys (tall chests of drawers with several drawers, topped by a broken pediment), Windsor chairs, chairs with a violin back and upholstered seat, with decoration representing a fan-shaped shell (Queen Anne);
- Greco-Roman inspiration in lines and ornamentation: backs decorated with an openwork lyre, patterns of parallel grooves, dentils, fans, batwings, and palmettes in the form of birds' wings (Adam style);
- backs decorated with an oval shield, tall dining room sideboards with bow fronts;
- square shapes, solid appearance, slender uprights (square or spiral), round glass knobs, eight-legged sofas, extensive use of mahogany, and Sheraton-style decoration (influenced by the Louis XVI style);
- dark varnished woods in English style and use of wood lamination techniques developed in the United States.

2. Characteristics During the 19th Century

Industrialization made it possible to answer the needs of a growing, developing population through the mass production of furnishings; often several pieces of furniture were sold as a set or "suite" for the dining room, parlour, or bedroom.

In accordance with English taste, furniture was dark, lacquered, varnished, or painted to imitate wood grain; exotic woods like mahogany and rosewood were also admired by the middle class. Carpenters or cabinet makers in rural areas, however, borrowed only a few decorative elements from the various Anglo-American styles, which they added to the traditional French forms.

Improvement in physical conditions (insulation, central heating systems, running water, hot water, gaslights, and subdivision of interiors) and in construction techniques and tools, as well as changes in habits, caused the appearance of factory-made ornaments and new types of furniture:

- kitchen sinks, washbasins, washstands;
- cast-iron stoves with two or three tiers;
- bookcases, corner cabinets;
- umbrella-stands, coat racks with mirrors;
- small side tables and cupboards, tables with shelves, "whatnots," extending tables for the dining room;
- rocking chairs;
- metal bedsteads and chairs (brass-covered or moulded iron);
- gaslights of metal with a glass globe;
- sofas;
- portable and swivel-mounted mirrors, porcelain or brass handles.

Forms and Ornamentation Based on Egyptian or Greek and Roman Antiquity

- found in Québec starting in the first half of the 19th century;
- backs with curved crosspieces and uprights, bases with animal feet, and brass trim (English Regency or Empire style);
- rear-curving backs, trapezoidal openings in chairs with armrests, sabre legs, cheval glass mirrors, sleigh beds, and sofas with flaring, outcurving armrests (French Directoire and Empire styles, brought in from the United States).

Forms and Decoration in Victorian Style

- found in Québec during the second half of the 19th century and the beginning of the 20th;
- furniture of dark walnut, rattan furniture, metal bedsteads, beds with high ornamental heads, tables and chests of drawers (bureaus) with marble tops, plush-covered chairs, chairs with springs and on casters;
- massive forms, heavy bases, over-abundance of decoration and mixture of styles, decorative elements (wood, plaster, or metal) added to woodwork and furniture, patterns stamped in wood by a steam technique (chairs, clocks);
- radiators of elaborately worked cast iron, lamps of wrought metal and hand-painted glass, wall lamps with prisms;
- early gramophones.

Forms and Decoration in Art Nouveau Style

- found in Québec at the end of the 19th century and the beginning of the 20th;
- elongated, softened shapes, rich decoration strongly inspired by forms in nature such as waterlilies, butterflies, and orchids, and curving or "whiplash" line;
- popularity of glass objects, among them lamps by the American Louis Comfort Tiffany, which lent a festive air to somber Victorian interiors.

3. Characteristics in the 20th Century

During the 1930s, the **École du meuble**, founded in Montréal in 1933 by Jean-Marie Gauvreau, was a moving force in the search for new forms and techniques. The **Institut des arts appliqués de Montréal** (successor to the École du meuble), which was founded in 1958, and more recent courses in design and city planning, have trained specialists who follow the modernist trends of such innovators as Wright, Gropius, Mies van der Rohe, Aalto, Le Corbusier, Eames, Breuer, Bertoia, Aulenti, and others.

The late 1960s, and especially the next decade, marked a revival in furniture conceived by and for Quebecers. Since that time, Québec designers have been designing high-quality furniture and accessories which are both beautiful and functional. Their talent serves an increasingly sophisticated and demanding clientèle, and they have tried with some success to convince industrialists and businessmen to use their services. In addition to these Québec products, there are European and American imports in modern style.

Parallel to this modernist trend is the renewed popularity of traditional furniture. Articles belonging to our ancestors are preserved or sought after; to satisfy the taste for the forms of the past, since antiques are becoming rarer and harder to find, artisans and some manufacturers are making copies of traditional furniture or using forms inspired by it. In addition, there are furniture and accessories which borrow to a greater or lesser extent from one or more styles, creating a succession of fashions and trends that follow and sometimes overlap each other. It is possible to retrace the entire history of furniture in the homes of present-day Québec.

Forms and Decoration in Art Deco Style

- found in Québec from about 1920 to 1950;
- unadorned appearance, simplification of line, geometric or stylized ornamentation;
- outcurving backs of chairs, armchairs, and sofas (revival of older styles);
- fine lines painted, stained, engraved, or veneered, emphasizing angles or forming a simple design to imitate the ivory or orangewood inlays in luxury furniture;
- a variety of occasional tables with triangular legs and top surfaces with cut-off corners;
- smaller pieces of furniture, divided into compartments serving as bookshelves, with or without drawers,
- tops of chests of drawers and tables curving down at the ends;
- more pronounced taste for colour (for example, old dining room furniture originally stained dark is painted white, green or even red);
- radios in wood cabinets;
- gas ranges in enamelled steel with an oven and sometimes a plate warmer (smaller models for small apartments or more substantial ones for large kitchens).

Forms and Decoration in Style in the 1950s

- imported (American Colonial, Scandinavian) and locally made furniture);
- more or less successful versions of different styles (Louis XV style furniture, called "French Provincial," and imitation-Spanish furniture), sold with a range of accessories in the same style;
- tubular chromed metal furniture and plastic surfaces in false marble or wood texture;
- electrical home appliances combining various materials (enamelled steel, chrome, glass, bakelite, rubber) and television sets, sometimes combined with a radio and record player;
- taste for light-coloured furniture and vogue for kitchens painted white, which gives them more and more the appearance of sophisticated laboratories;
- popularity of pieces of furniture in wrought iron (glass-topped tables, footed ashtrays, lamps);
- experiments with maple veneer and with integration of sculpture and weaving, carried out by experts from the École du meuble and the Institut des arts appliqués.

Forms and Decoration in Recent Years

- furniture that can be assembled and disassembled, inflated, stacked, or transformed for different purposes, in simple shapes, easily mass-produced, in a variety of pastel or bright colours;
- use of various materials: wood that has been treated, stained, painted, or covered with coloured melamine resin, chromed or painted tubular metal, cardboard, wicker, bamboo, moulded plastic, enamelled steel, glass, polyurethane foam, and polyester stuffing;
- various cloth upholstery for sofas, chairs, and cushions: cotton, denim, wool, velvet, cut velvet, corduroy, canvas, and synthetics, in solid colours, tweeds, checks, stripes, or floral patterns.

B. Dishes and Utensils

Containers of various sorts used at the table or to store or prepare food were originally made of wood, metal, terra cotta, glass, and other available materials. Some were imported, first from France, then from England and Scotland, and eventually from the United States and the other provinces, and today from all over the world; some were made in Québec.

In time, production using craft techniques (wood, metal, and clay worked by hand, free-blown or mould-blown glass, and beaten pewter, for example) were gradually replaced by mechanized production. In the 20th century, new materials appeared, such as aluminum, stainless or enamelled steel, enamelled cast iron, clear and opaque fireproof glass, plastic, melamine, and plexiglas, and were used in a great variety of articles of different shapes and colours.

1. Wooden Articles and Their Characteristics

- saltcellars and pepperboxes, mess kits, dishes, bowls, ladles, maple syrup paddles, bread paddles (peels), spoons, sieves, boxes for utensils, salt boxes, spice boxes, maple sugar moulds, butter moulds, handles of kitchen and table utensils, trays for serving coffee or tea, mortars and pestles, coffee mills, pepper mills, rolling pins, butter churns, casks, salting tubs, pails, butter tubs, and barrels, among others;
- articles made of wood that has been hollowed out, turned, carved, or assembled (boards or glued strips): salad and other bowls, and bread and cheese boards.

2. Pewter Ware and Its Characteristics

- porringers, tankards, plates, flasks or bottles, cups, goblets, saltcellars, sugar bowls, pitchers, dishes, teapots, large and small spoons, forks, measuring cups, and strainers;
- used mainly in the 17th and 18th centuries, pewter dishes were replaced for the most part by china and porcelain in the 20th century (but pewter spoons, which were made and repaired or recast by itinerant metal casters, the spoon makers or cuillerièrs, remained popular in the country);
- pewter is silvery gray, with a dull finish, and can be cast in a mould or beaten; the pieces obtained in this way are usually simple in form, with a smooth surface which may be decorated with various motifs;
- today, handcrafted pewter with a more or less smooth surface enjoys a certain popularity: napkin rings, footed goblets, soup tureens, pitchers, cups, plates, candlesticks, and jewelry (in addition, there is industrially produced pewter imported from Europe and the United States).

3. Copper Ware and Its Characteristics

- dripping pans, pots, saucepans, cauldrons, boiling kettles, buckets, casseroles, kettles, colanders, skimmers, teapots, pie-plates for tourtières, jam and fish kettles, ladles, coffeepots, pastry tins, pâté moulds, and spirit lamps;
- copper or brass, usually beaten;
- today, such articles as plates, beakers, goblets, and carafes, made by craftsmen or manufactured semi-industrially from sheets of copper, are enjoying a certain popularity (in addition to mass-produced copper and brass articles of all sorts).

4. Iron Ware and Its Characteristics

- grills and roasting spits, chimney hooks, meat hooks, dripping pans, spirit lamps, trivets, frying pans, cauldrons, pots, kettles, pastry tins, ladles, skimmers, kneading trough scrapers, nutcrackers, mortars and pestles, pepper mills, coffee mills, and other articles;

- cast iron, once moulded or wrought when hot with a hammer on an anvil by the blacksmith* (if welding was necessary, it was also done by heat), and nowadays cast industrially (electric welding has also replaced craft techniques).

5. Tin Ware and Its Characteristics

- goblets, pitchers, cruets, pepper and spice boxes, measuring cups and beakers, sieves, funnels, skimmers, colanders, graters, saucepans, soup tureens, roasting spits, dish covers, dripping pans, tourtière pans, bread pans, pastry tins, coffee pots, cheese strainers, boiling kettles, lanterns, and later tins for canned food;
- tin-plate or sheet metal began to be used in the second half of the 18th century; it came in sheets which were cut with shears and assembled with a soldering iron (later these operations were mechanized and industrial production replaced the tinsmith's work);
- tin-plate consisted of a thin sheet of iron plated with tin; it was lighter than ordinary iron, and the layer of tin protected it from rust; sometimes it was covered with enamel looking somewhat like granite (granite ware), or occasionally with a glaze.

6. Silver Articles and Their Characteristics

- goblets, cups, plates, porringers, table silverware, knife handles, egg cups, salad bowls, basins, cruet holders, sauce boats, soup tureens, trays, saltcellars, pitchers, coffeepots, teapots, various serving dishes (with or without covers), soup ladles, serving spoons, various sizes of spoons for use at the table: soup spoons, coffee spoons, teaspoons, and jam ladles;
- other articles: candlesticks, candle-holders, candle-snuffers and their holders, jewelry, shoe and belt buckles, doctor's instruments, shaving mugs, soap boxes, scissors and weapons trimmed with silver, and flower vases;
- worked under heat or not (solid silver or alloy), the body formed by moulding or pressing and the embossing done with a punch for engraved and chased decoration (in the late 19th century, electroplating and mechanized production became common);
- in the past, silver coins and old pieces were often melted down to make new articles;

---

* The blacksmith produced small articles, which he made to his customers' specifications from iron bars or ingots; the moulding technique, on the other hand, was an industrial process (carried out, for example, at the St-Maurice iron works and the foundry at L'Islet).

- silver articles brought from France by the élite served as models for the silversmiths of Québec; the first works produced in Québec were often not initialed or marked with a symbol ("touch") indicating their maker; only at the end of the 18th century did pieces begin regularly to bear their maker's mark and to indicate their place of origin (city of Québec or Montréal);
- beside objects in everyday use, silversmiths made trade silver (traded with the Indians for furs), but their main production was of religious objects*;
- during the 19th century, imports from England and the United States flooded the market and crowded out the works of craftsmen; today stainless steel is replacing silver;
- silver remains popular for jewelry, and a number of Québec silversmiths and jewelers are creating silver jewelry of great originality.

7. Ceramic Articles and Their Characteristics

Clay Pottery

- various earthenware vessels with or without pouring spouts, plates, bowls, dishes, pitchers, pots, jugs, jars, teapots, butter pots, jam pots, casseroles, and other articles;
- originally imported from France (beige pottery with a green glaze, from La Rochelle), but very soon made by Québec potters, starting in the second half of the 18th century; they were gradually replaced by small local industries;
- at the beginning, made by hand with or without a potter's wheel and fired unglazed at low temperatures (terra cotta) or glazed on the inside with a more or less transparent glaze ranging from yellow to dark brown, which left flecks or mottling on the outside (glazed pottery);
- this same reddish clay was covered with an opaque coloured glaze, which was often decorated, and fired twice; it was then called common earthenware, and was fairly sturdy; originally imported from France, and later manufactured in Québec starting in the late 18th century by the Dion potteries of Ancienne Lorette (earthenware with a speckled appearance, covered with a transparent brown glaze);

---

* See p. 81.

- to obtain fine earthenware, sometimes called china[1], more care is taken in the choice of materials; white clay is used, with a transparent or coloured glaze often decorated with various patterns or crackling; this type of earthenware requires two and sometimes three firings at a higher temperature than that used for ordinary earthenware; fine earthenware is impermeable and strong, and is therefore valued for tableware; originally imported from France, then, at the end of the 18th century from England and Scotland, in the 19th century from the United States, and in the 20th century from all over the world.

Stoneware

- called stoneware because of its hardness and durability, it became popular during the 19th century;
- beige, grey, or brown clay which vitrifies at a high firing temperature and becomes impermeable and very hard; it can also be glazed:
  - gray stoneware decorated in blue, made in Germany (pitchers and mugs),
  - stoneware glazed in brown, yellow, or grey, sometimes decorated with motifs in blue, from the Farrar potteries of St-Jean near Montréal (pots, bottles, jugs, and other pieces),
  - stoneware with white or blue glaze from the "St. John Stone Chinaware[1] Company" (tableware, washstand pitchers and basins, and other pieces),
  - stoneware with golden, greenish, or brown glaze from the Cap Rouge potteries near Québec (teapots and pitchers decorated with biblical scenes, bowls decorated with coloured bands, and others),
  - stoneware from Ontario, usually with a dark brown glaze,
  - stoneware with beige or two-toned beige and caramel glaze, manufactured locally or in the United States (beer and soft drink bottles, for example),
  - light-coloured stoneware with multicoloured designs, imported from England (Doulton, late 19th century),
  - partially glazed stoneware made in Québec by Sial since the 1970s,
  - other.

China or Porcelain

- called chinaware or china because of its Chinese origin[1];
- pure white clay (kaolin) which vitrifies under firing at a very high temperature and shows a certain amount of translucency depending on its thickness; china from France (Sèvres, Limoges), England (Royal Doulton, Wedgwood, Royal Worcester), and many other countries is a luxury item.

---

[1] Strictly speaking, china is vitrified porcelain; in practice, however, the term is also used for other vitrified ceramic or even earthenware crockery.

Recently there has been a resurgence in the popularity of ceramics. For the last few years, a number of craftsmen have been producing a variety of earthenware, stoneware, and porcelain; in addition there is industrial production from Québec (Poterie de la Beauce, Sial), Ontario (Blue Mountain Pottery), the United States, Europe (Staffordshire, Pullivuyt), and the Orient.

8. Glassware and Its Characteristics

- beakers, glasses, cups, saucers, butter dishes, cream pitchers and sugar bowls, saltcellars and pepper shakers, cruets and cruet holders, egg cups, toothpick holders, spoon holders, fruit bowls, mustard pots, fruit dishes, cake plates, large bowls of various shapes, candy dishes, flasks, bottles, carafes, water pitchers, jam pots, demijohns (large bottles, usually straw-covered), candlesticks, lamps, lanterns, crucifixes, apothecary jars and prescription bottles, bibelots, and other articles.
- originally imported from Europe; later, in the 19th century, manufactured in Québec, Ontario, Nova Scotia, and the United States;
- old pieces are of free-blown glass, thick and heavy (but thinner for drinking glasses), blue-green, dark green, or brown and containing bubbles or spots (glass with a base of sodium and lime, worked under heat);
- later, articles made of clear glass (lead-based), with a brilliant, almost metallic appearance;
- by the end of the 19th century, a lighter glass (with a modified sodium and lime base) was developed which was blown in a mould (there is a scar at the bottom of the bottles and exterior designs come through to the inside;
- the pressed glass technique (pouring glass into a patterned mould and compressing it) appears with industrialization (pieces are thick and heavy and show seams at the joints of the sectional moulds, and the edges of the pressed patterns are sharp):
  - clear uncoloured or pale glass, opal or milk glass (milky, opaque and opalescent white, mostly from Ontario), "carnival" glass (various colours, imported from the United States), painted and enamelled glass (rarer, mainly manufactured in Ontario),
  - with designs engraved, cut, or produced by the mould (fruit, fans, ovals, thistles, maple leaves, beads, nuggets, bows, nailheads, bull's-eyes, shells, hearts, interlaced keys and wedding rings, and beavers);
- today, the glass industry produces a wide variety of glass, including crystal, fireproof glass, and shatterproof glass.

C. Clothing

To obtain an idea of the clothing worn during a given period, paintings and engravings, or if they cannot be found, reproductions in reference works, in catalogues of exhibitions, or in other books are extremely useful. In addition, old photographs preserved by historical societies, museums, and private families can provide invaluable documentation. Collections of clothing in museums are another rich source of information.

1. Characteristics During the 17th and 18th Centuries

During the colony's early years, clothing came from France. Cloth and trimmings were also imported from Europe: wool broadcloth and serge from France, Spain, and England; heavy woollen cloth, linen, and taffeta from France; linen and batiste from Holland; and cloth for linings from Germany. Locally woven cloth came to be valued more during the 18th and 19th centuries.

As well as clothing, hair styles and footwear drew their inspiration from French fashions, to which were added elements borrowed from the native peoples. For example, soft leather pumps and slippers of embroidered silk were sometimes imported from France and sometimes made by shoemakers in the colony, who also learned to make "Indian shoes" inspired by moccasins. Clogmakers sold wooden sabots or leather sabots with wooden soles; weavers and tailors wove cloth and made clothing.

The wardrobes of noblemen, seigneurs, and the middle class often included fine and costly garments. In Québec, as elsewhere, it was city-dwellers who paid the most attention to their dress, but inhabitants of rural areas, especially women, also cared for their appearance. In general, the everyday attire of the middle class resembled the Sunday best of people living in the country. Clothing in rural areas changed very little over the course of the years, and colours for men tended to be limited to grey, brown, and dark green. It should be noted that children's clothing was simply a smaller version of that worn by adults.

A number of borrowings from Amerindian clothing should be mentioned:

- shawls worn by women;
- **souliers sauvages** or moccasins;
- fur caps (beaver, otter, bearskin);

- **mitasses** (type of leggings made of strips of cloth, held up by braided wool garters);
- **manche sauvage** (type of deerskin shirt or tunic);
- Algonquian-style cap.

Characteristics of Women's Cothing

- Underclothing:
  - underbodice or vest (garment covering torso and arms), camisole (with sleeves, used as bed-jacket or in cold weather), drawers;
  - slippers, half-stockings (socks worn under silk or wool stockings), stockings, garters;
  - petticoat, farthingale around the hips replaced in the 18th century by a long pannier or petticoat with hoops (whalebone, wicker, or steel) or by two half-panniers attached at the waist, to give fullness to skirts in more formal attire.

- Dresses:
  - **chemise** (shift or underdress) or **chemisette** (type of smock or blouse), boned bodice or corset laced up the back with an embroidered panel in front in fashionable attire, or simple bodice laced up the front or sides and worn over the chemise;
  - skirt with an apron over it for country women, and for elegant 18th century ladies, skirt showing under a coat-dress which was fitted at the waist and had large sleeves and wide skirts open in front or tucked up in back;
  - during the 18th century, dresses worn over panniers and dresses with loose "Watteau" backs (sacques) became fashionable;
  - nightgowns and dressing gowns.

- Coats:
  - **mantelet** (short cape with a hood), **capote**, long or short cloak, deerskin tunic, Indian-type shawl.

- Footwear:
  - French-style shoes (backless leather or embroidered satin slippers trimmed with bows or buckles), moccasins, sabots made of wood or of leather with wooden soles, house slippers, high-heeled shoes (18th century).

- Headgear:
  - bonnet, riding hood, headdress, mob-cap and nightcap (often trimmed with passementerie or lace), head scarf;
  - toward the end of the 18th century, the fashion of wearing hats became widespread and bonnets became larger.
- Accessories:
  - fichu around the neck, crossed in front or pointed in back, for peasant outfits; linen collar around the neckline, often trimmed with lace and attached to the chemisette, for more formal dress;
  - fur muff or muff trimmed in bearskin; gloves; mitts made of velvet or silk or lined with beaver;
  - ornamented cuffs on the sleeves of dresses, various cloth and metal belts, handkerchiefs, jewelry, natural and artificial flowers, watches on watch-chains (late 18th and 19th centuries) for women as well as men;
  - small bag or reticule and sort of pocket held at the waist under the dress (forerunners of the handbag);
  - fans (until the end of the 19th century).

Characteristics of Men's Clothing

- Undergarments:
  - undervest and drawers, slippers, half hose (from ankle to knee, worn under or over stockings), coloured stockings (often light blue or red).
- Shirts:
  - shirt with or without frill or jabot, casaque (shirt with wide sleeves), nightshirt;
- Pants:
  - haut-de-chausse or breeches (from waist to knee, wide or fitted depending on the period);
  - braie (wide breeches worn by peasants, or, according to R.-L. Séguin, short trousers worn by fur trappers and traders).
- Jackets:
  - gilet or waistcoat (short vest worn under the coat), deerskin tunic, short cape (although an article of women's clothing, also worn by men in New France);

- **justaucorps**, a knee-length coat with sleeves and pockets, fitted at the waist, trimmed with buttons and braid (the intermediate step between the doublet, which went out of style during the reign of Louis XIV, and the earliest forerunners of the 20th century jacket).
- less elaborate jacket for everyday, or in the country.

- Coats:
  - cloak, **bougrine** (French Canadian word for a type of short coat), **surtout** or greatcoat (used as a winter coat), **redingote** or frock coat (greatcoat with buttons and a collar, open in back and on the sides, made fashionable during the 18th century by the English; in fact, the word, a French adaptation of "riding coat," was reintroduced into English).

- Footwear:
  - shoes in French style, moccasins, wooden shoes, boots.

- Headgear:
  - wide-brimmed felt hat, woollen or straw hat, cap with or without ear flaps (made of cloth, sometimes fur-lined, or of fur), woollen tuque, Algonquian cap;
  - during the 18th century, the wide-brimmed hat was replaced by the **tricorne** or three-cornered hat, and the long, curled wig of the 17th century, by the bag wig, with the hair gathered at the nape of the neck in a sort of cloth bag, or the tie wig, gathered at the back with a ribbon or bow (one version was called **à la Cadogan**, after the English general who made this style fashionable in the late 18th century).

- Accessories:
  - wide collar, stock fastened in the back, neckcloth and ribbon matching ornamental cuffs or jacket;
  - cuff links, belts, handkerchiefs, pocket watches with chains;
  - gaiters (leggings worn in the country, made of coarse cloth);
  - fur or fur-lined muff, gloves, and mitts;
  - flower in the buttonhole for certain occasions (from late 18th century until the present).

2. Characteristics of New Elements in the 19th Century

Certain elements from the past remained, some of which were adapted to accord better with the climate and way of life, while others simply followed the vagaries of fashion. In general, the turn of the century brought a simplification of forms and some influences from English fashions.

Characteristics of Women's Clothing

- Dresses:
  - still long, first with Empire waists and less full skirts, then, in the latter half of the century, skirts worn over a crinoline which provided fullness; around 1870, a bustle attached under the skirt below the waist came back into fashion; finally, this style gave way to dresses with leg-of-mutton sleeves (puffing out toward the shoulder) and with high silk or lace collars;
  - toward the end of the century, the skirt with blouse and jacket became popular (but corsets were still worn to firm the figure), and undergarments became frillier (lace-trimmed).
- Coats:
  - large fringed shawl serving as a cloak (very popular in England);
  - mid-season redingote fitted at the waist, double-breasted, with a wide shawl collar and skirts open in front to reveal the dress underneath;
  - long winter coat in redingote style, fitted, often trimmed with fur or a shoulder cape or both;
  - short coat and mantelet, more or less ornamented; coat with cape, often edged with fur, with or without a hood.
- Footwear:
  - buttoned boots (high or low buttoned shoes); shoes with high, broad heels.
- Headgear:
  - early in the century, larger hats and bonnets (shaped over hoops, able to be pushed back from the face);
  - later, bonnets with high crowns and wide brims, decorated with feathers, flowers, and ribbons, often tied under the chin (poke bonnets);
  - toward the end of the century, boaters and hats in various other shapes, with or without veils.

- **Accessories:**
  - parasols and fur or ostrich feather boas, among ladies of fashion;
  - toward the end of the century, appearance of the handbag, because of the lack of pockets in clothing;
  - brooches worn on the bodice;
  - short gloves, long gloves for evening wear (kid or net);
  - bathing suit, worn with black stocking (late 19th century).

Characteristics of Men's Clothing

- Shirts:
  - with a high collar encircled by a cravat knotted in front, a tie with a large, loose knot, or a four-in-hand;
  - with a detachable straight or wing collar and bow tie;
  - later, with turned-down collar with a tie underneath (not very different from 20th century wear).
- Pants:
  - knee breeches as formal dress until about 1820;
  - straight trousers decorated with braid or buttons, sometimes striped or checked;
  - narrow trousers with straps under feet, worn inside high boots or outside ankle boots;
  - socks instead of stockings worn with trousers.
- Waistcoats:
  - fitted, sleeveless waistcoat, simpler in style, often with points at the waist, buttoned, often contrasting with suit in colour or fabric (checked or flowered, for example);
  - wider, straight, sleeveless vest for relaxation and in rural dress.
- Jackets:
  - buttoned, often collarless jacket in rural areas;
  - frock coat (in redingote style), fitted and buttoned, open in the back (eventually superseded by today's sport or suit jacket);
  - shorter coat with collar, single-breasted or double-breasted, with flared and rounded front panels and two long panels in back (this "cutaway" is the ancestor of the formal jacket or suit worn today for some ceremonial occasions, known as a "swallowtail" coat or "tails."

- Coats:
  - overcoat with collar (collar sometimes velvet or, for winter coats, even fur), fitted and buttoned, open in back and sometimes on the sides, sometimes trimmed with a short cape;
  - coat with raglan sleeves;
  - long cape trimmed with a shoulder cape and sometimes with fur;
  - **bougrine** or blanket coat made of woollen homespun, with or without hood, buttoned, worn with a tuque and a red woollen sash or a **ceinture fléchée** (finger-woven belt in zig-zag or arrowhead pattern, typical of rural Québec);
  - **capot de chat** (fur coat) with wide collar and woollen belt.

- Footwear:
  - flat-heeled, buttoned ankle boots (high-buttoned shoes), pumps for formal wear;
  - hussar boots, also called Hessians (higher in front), top boots or jockey boots;
  - rubber-soled shoes (late 19th century), leather shoes with wooden soles on the farm.

- Headgear:
  - hat with high crown and wide turned-up brim, trimmed with a ribbon and buckle, at the end of the 18th century;
  - black silk top hat with high crown and curving, fairly wide brim (still worn today for formal occasions);
  - hat with high, cylindrical crown and visor, reminiscent of military headgear (hussar's hat), in style during the 19th century;
  - straw hat with fairly wide brim, called "panama hat."

Accessories:

- buttoned gaiters to protect the trousers;
- monocle or pince-nez, especially for diplomats and officers;
- umbrella and cane, starting late in the century;
- bathing suit, often striped.

Characteristics of Children's Clothing

Although children's wear was still more or less inspired by adult clothing, styles designed especially for children began to appear toward the end of the 19th century. As before, both boys and girls wore dresses and bonnets when they were very young.

- Girls:
  - shorter dress, with lace-trimmed pantalettes showing underneath;
  - dress with flounces and ribbons, worn with short stockings and shoes of soft leather for summer parties among the wealthy (late 19th century);
  - simpler outfits in the country, worn with high-buttoned shoes;
  - large hat with ribbons.

- Boys:
  - short pants or more or less fitted breeches reaching just below the knee, worn with stockings and high-buttoned shoes, or in some cases softer shoes;
  - shirt with round or pointed collar and a tie with a large, loose bow;
  - belted tunic or buttoned jacket.

3. Characteristics of New Elements in the 20th Century

To respond to a greater need for freedom of movement, women's fashions underwent radical changes after World War I. Clothes became lighter and less stiff; they often took their inspiration from classical, Oriental, or other exotic sources, or showed a certain geometric shape. Men's styles became more uniform and tended to change very little, except for a few details. This period also saw the emergence of children's fashions.

The rise of the automobile, work in factories and offices, sports, and vacations inspired manufacturers to produce practical, comfortable clothing and accessories suited to specific activities. In addition, the use of artificial and synthetic fibers made clothing lighter, longer-wearing, and easier to care for.

Characteristics of Women's Clothing

- 1900-1914:
  - the S-shaped look, accentuated by corsets and the long skirts of dresses, and wide-brimmed hats with veils;
  - feather boas or stoles for fashionable ladies, and hats trimmed with feathers or flowers;
  - open-work stockings of patterned lace, embroidered silk or crepe stockings, striped or solid colour knit stockings.

- 1914-1920:
  - long hobble skirt;
  - tailor-made suit became popular;
  - shorter "lampshade" skirt, revealing high laced boots;
  - smaller hat, straight coat with fur collar often matching a fur muff.

- 1920-1930:
  - corset replaced by more flexible girdle and brassiere;
  - short dress, sometimes sleeveless, unbelted, often with emphasis at hips (band, fringe, belt, or ribbon), worn with long strings of beads or a stole;
  - styles inspired by men's clothing (coats, suits);
  - trousers and culottes for sports outfits, and felt hats in men's style worn with coats and suits;
  - short hairstyles, cloche hats framing the face, and headbands matching dresses;
  - sunglasses, which gradually replaced parasols as tanning and make-up became popular;
  - felt-lined, fur-trimmed overshoes, and reappearance of shoes with straps, with medium, more or less curved heels;
- 1930-1940:
  - mid-length dress, with or without belt;
  - striped or solid colour knit bathing suit, with pants covered by a skirt.
- 1940-1950:
  - knee-length dress, with padded shoulders and fitted waist;
  - full or fitted coat, with or without a belt, trench coat (raincoat in military style) and beret;
  - shoulder bags and cardigans in style for the first time;
  - men's style soft felt hat;
  - sundresses, shorts, and sandals for young vacationers;
  - trousers adopted by women working in factories during the war, and permanently by women taking part in sports.
- 1950-1960:
  - taste for more feminine styles;
  - calf-length skirts with tight waists;
  - return of the crinoline for some outfits;
  - A-line skirts, sack dresses, bubbles, shirtwaist dresses;
  - new kinds of ready-to-wear clothing for all occasions became easily available (nylon stockings and tights, stretch ski pants, and double-knit suits, for example);
  - spike-heeled shoes in fashion, return of ladies' boots.

Characteristics of Men's Clothing

. 1900-1960:

- shirt with turned-down collar, worn with tie;
- nightshirt replaced by pyjamas;
- trousers narrow with cuffs, then straight and without cuffs, then wider in the 1940s and pegged in the 1950s;
- suit with shorter jacket, more or less fitted depending on taste of the period;
- tuxedo or dinner jacket with satin lapels, lacking long tails of swallowtail coat, worn with trousers trimmed in silk ribbon, replaced tails for receptions, weddings, most formal occasions;
- early in the century, spats covering the ankles and the shoe uppers;
- pea jacket, overalls, dungarees;
- knit or cloth sports jacket, all sorts of sweaters;
- trenchcoat, lined overcoat often with fur collar for winter;
- bowler hat, soft felt hat with wider or narrower brim depending on the period, cap, beret;
- laced work boots (leather or felt), rubber boots and raincoats, laced shoes, overshoes;
- for younger men, wristwatch instead of pocket watch.

Characteristics of Children's Clothing

. 1900-1960:

- sailor suit with beret for boys and large hat with ribbons for girls;
- short, unbelted dresses after World War I;
- during the 1930's, popular winter outfit in Québec consisted of:
  - red woollen tights and overshoes,
  - Red River coat,
  - woollen tuque, belt, and mitts matching tights;
- starting in the 1940's, play overalls or shorts worn with shirt, blouse, jersey, or sweater;
- low boots, either buttoned or laced, eventually replaced by oxfords; girls also wore softer shoes with straps;
- overshoes lined in felt and often fur-trimmed for winter, rubber boots and raincoats;
- uniform for girls attending private and convent schools (continuing until the present day in some institutions).

Characteristics of Present-Day Clothing

- Since 1960:
  - wide variety of clothing, result of greater diversification in manufacturing in response to new needs, tastes, and habits (rainwear; winter, summer, and mid-season apparel; sportswear and sporting goods; work and leisure clothing; dressy and formal attire);
  - articles made of natural fibers (cotton, wool, silk, linen, rubber) or in part or entirely of artificial fibers (rayon, acetate) or synthetic fibers (nylon, vinyl, polyester, polyurethane, lycra, acrylic);
  - various changing styles: mini-skirts, shift dresses, multicoloured fabrics, maxi-skirts, Indian shirts and Nehru jackets, Chinese dresses, leather jackets and coats, military jackets, turtlenecks, T-shirts, Cossack boots, cowboy boots, blue jeans, the retro look, fanciful accessories, unisex clothing, and so forth;
  - enduring popularity of slacks for women, worn everywhere, even for dressy occasions.

D. Vehicles

Among vehicles, certain distinctions can be made: for example, between water, land, and air vehicles, and between those which move by human or animal power and those which are moved mechanically by wind, water, steam, gasoline, or electric power. Vehicles can also be classified according to the use to which they are put: for example, transport of goods, public transportation, national defense, agriculture, construction, or recreation.

- Water transportation

  The following vehicles are among the water vehicles which have been used in Québec:

  - birch-bark canoes:
    - originated with the Amerindians, easy to manoeuver in rapids and light to carry on expeditions where portaging was necessary;
  - wooden dugout canoes:
    - hollowed out of a tree trunk, used for transporting people, goods, and mail, and put to other uses when not being used for transportation (as troughs for animals or for fulling cloth, for example);
  - flat-bottomed barges:
    - used for transporting goods and animals;

- chaloupes or rowboats:
  - in the early days of the colony, used for ferrying firewood and lightweight goods,
  - in their present-day form, useful for travelling in ice-clogged waterways,
  - today, used as recreational vehicles, sometimes motorized;
- sailing vessels:
  - of varying tonnage, once represented the transportation link between Europe, North America, and the Antilles,
  - today, in the form of sailboats, used as recreational vehicles and often equipped with an auxiliary engine;
- schooners:
  - flat-bottomed sailing vessels, excellent for coastal navigation,
  - later steam-powered, with shallow draft making docking easy anywhere,
  - used for transport of goods;
- ferryboats:
  - large rafts made of tree trunks for transporting heavy loads over short distances,
  - also used as cable ferries from one bank of a river to the other;
- horse-driven barges:
  - powered by horse-driven paddle wheels, used over short distances;
- cages or log rafts:
  - long platforms made of squared logs attached to each other for transporting to the sawmill or to a port for export,
  - makeshift shelters were constructed on them by those making the voyage (cageux),
  - common vehicles during the 19th century while the lumber trade was flourishing, especially on the Ottawa River;
- steamboats:
  - starting in the middle of the 19th century, with an engine driving a paddle wheel and later a screw propeller,
  - used for transport of goods and passengers;
- steamships and freighters:
  - originally driven by a steam engine, later by steam turbines, and finally by Diesel engines;

- small motorboats:
  - used for rescue and especially for sport (rowboats of similar form also exist);
- motor yachts:
  - especially for pleasure cruises and racing;
- inflatable lifeboats:
  - useful for rescue and certain kinds of expeditions;
- speedboats or outboards:
  - especially for races, where they are valued for their lightness and speed;
- hydrofoils:
  - used for various types of work and in some cases as a pleasure craft;
- large ferries:
  - with a deck for trucks, cars, motorcycles, bicycles, and passengers on foot,
  - in some cases, no more than a platform pulled by another boat,
  - used over relatively short distances.

. Ground transportation

Beside travelling on foot and horseback, the habitants of New France also used snowshoes to travel during the winter in the woods and on ice-covered bodies of water. They also used various vehicles to travel along roads on land and marked routes on frozen rivers.

Until 1841, each settler was required to maintain the portion of public road running along his plot of land. The settlers built whatever vehicles they needed, leaving the wheelwright to manufacture their wheels with rims (from the earliest days, wheels were banded with iron). Oxen (especially for farm work) and later horses were used as draft animals. The earliest vehicles manufactured locally were inspired by Indian and French models. Later, industrialization brought in its wake motorized vehicles as well as improvement of existing roads and construction of new ones.

Among the means of ground transportation used in Québec were:

- sledges:
  - inspired by the Indians, made of two runners (elm, maple, but primarily ash because of its flexibility) linked by crosspieces, without sides, used mainly for transporting wood,
  - later, the bottoms of the runners were covered with iron bands, and a second sledge was attached at the back to make a long vehicle used for heavier loads;
- toboggans or Indian sleds:
  - for transporting lighter goods and later for sliding on snow-covered slopes;
- sledges with rails:
  - equipped with sides to hold loads in place;
- sleighs:
  - sledges surrounded by panels which were often removable, suitable for family transportation (sometimes called a **berlot**),
  - sometimes pulled manually or in Indian style, using a band or "tump line" around the forehead, as was used for pulling Indian sleds,
  - sometimes pulled by large dogs;
- carrioles:
  - pleasure vehicles modelled on the European version, painted and often adorned with a coat of arms,
  - travelling over snow on long, curved runners which later were steel-edged,
  - padded seats for greater comfort, passengers kept warm by wrapping up in fur blankets (beaver, bearskin),
  - toward the end of the 18th century, bells began to be attached to the harness or shafts to prevent accidents by warning of the vehicle's approach;
- carts:
  - of French inspiration, first two-wheeled (with wheel rims, spokes, and hub), and later four-wheeled,
  - usually drawn by oxen and used for haymaking, harvesting, transporting grain to the communal mill, and carrying military supplies or the family's provisions,
  - indispensible vehicles in rural areas;

- tip carts:
  - like the two-wheeled cart, but smaller and with sides, making it possible to transport manure, stone, earth, and so forth;
- wheelbarrows:
  - mainly used for gardening;
- cabrouets:
  - with a small seat placed on the axle between two wheels, not very different from a two-wheeled cabriolet;
- calèches or barouches:
  - pleasure vehicles with four wheels and a folding top, of better quality and more comfortable than the cabrouet,
  - drawn by one or two horses and used for trips and pleasure rides;
  - post houses were established where travellers could rest and change teams;
- diligences or stagecoaches:
  - closed vehicles used for public transportation, with space provided for travellers' baggage,
  - replaced in the 19th century by trains and in the 20th by buses;
- berlins:
  - four-wheeled closed carriages, replaced during the 20th century by the first motorcars and eventually by modern automobiles,
  - originated in Berlin, whence the name;
- streetcars:
  - used for public transportation in cities,
  - first horse-drawn, then electric trolley cars running on current from wires overhead or sometimes underground,
  - replaced by trolley buses and especially buses and in large cities by the metro;
- locomotives:
  - first steam, then electric, pulling freight or passenger cars,
  - trains pulled by locomotives have linked towns and cities since the late 19th century,

  - today Diesel-electric railroad trains shuttle between cities and their suburbs; they are also used for long distance train travel because of their speed;

- dollies:
  - sometimes able to be tilted for emptying, used in quarries and mines, and either hand-operated or mechanically driven;

- metro:
  - public transportation, entirely or partly underground, found in large cities;

- automobiles:
  - private vehicles, taxis, racing cars, and so forth;

- buses:
  - successor to streetcars and trolley buses for public transportation within and between cities;

- trucks:
  - trucks, panel trucks, pickup trucks, large and small vans, specialized vehicles like moving vans, tractor-trailers, dump trucks, tank trucks, semi-trailers, and container trucks, for transport and delivery of merchandise, materials, equipment, and so forth;

- tractors:
  - used on the farm to replace oxen and horses, to pull carts and various farm machinery like ploughs, sowers, harrows, and combines;

- bicycles and motor bicycles:
  - earliest form was the velocipede, followed by bicycles with chains,
  - today, bicycles with gears and several speeds, motorbikes, motor scooters, motorcycles;

- miscellaneous vehicles:
  - snow removal vehicles, half-tracks, snowmobiles, steam shovels, steamrollers, cranes, graders, bulldozers, and so forth.

. Aircraft

Hot air balloons, which appeared toward the end of the 18th century in Europe, and the hydrogen balloons that astonished people at the great fairs of the 19th century, were followed by dirigibles, gliders, and the first propeller airplanes. Aviation finally became firmly established in the 20th century.

Airplanes were used in World War I, and their first post-war use was transporting mail and goods over long distances. In time, larger, more comfortable airplanes were developed for passenger transportation.

Bombers, increasingly fast fighter planes, helicopters, and parachutes were developed to be used in warfare. Seaplanes made it possible to land on water, and helicopters proved to be extremely useful because they could land almost anywhere and take off nearly vertically.

Since the 1950s, propellers have been replaced by turbine and eventually jet engines. Today we can enjoy the advantages of rapid flight in superjets which reach and even pass the speed of sound.

Developments in aeronautics have made possible the development of vehicles that can travel in space for space exploration, and of satellites that make communication between continents easier and provide information about the weather, among other things.

In addition to this type of research and development, aircraft companies have manufactured various aircraft designed to fight forest fires, spray pesticides, and transport heavy goods and equipment, as well as small airplanes used for business trips or pleasure.

V. DETERMINING FACTORS AND THEIR CAUSES AND EFFECTS

Climate has been an important influence on life in Québec. For example, it forced the early settlers to adapt to the cycle of the seasons, to take into account the direction of the sun and wind when constructing their houses and outbuildings, and to use materials and building methods which would withstand frost and windstorms. The climate has also had an influence on such elements as clothing and means of transportation.

Depending on what element is being studied, other determining factors may have to be taken into account, such as available materials, purpose, function, and stylistic influences. In this guide, such factors are often underscored when the related content elements are introduced. The guide also mentions the reasons for these factors' influence, as well as their effect on the organization of the environment and the form taken by the various elements of which that environment was composed. The relevant works listed in the bibliography can be used to supplement this information.

ART AND SOCIETY MODULE 314

ART AND SOCIETY MODULE 314

INTRODUCTION

When Europeans arrived in North America in the 15th and 16th centuries, they discovered an immense continent inhabited by several hundred different groups, each having its own culture.

The first inhabitants of the Americas came from Asia across a land bridge that once linked Siberia and Alaska and is now submerged beneath the Bering Sea. There were probably a number of such migrations during the Wisconsin glaciation. These first Americans multiplied and spread across parts of North and South America that were not covered by glaciers.

In time, the glaciers retreated, freeing vast territories into which the large-game hunters of the Clovis, Folsom, and later periods migrated. As time passed, new means of subsistence appeared, small game hunting and foraging, and for some groups fishing became an important source of food. Corn began to be cultivated in Mexico probably between 4000 and 5000 years ago. These varied ways of life resulted from the diversity of environments, were a response to the growth of population, and resulted in divergent cultures.

Extensive trade networks existed throughout North and Central America, both before and after the beginnings of agriculture. Along these trade routes, raw materials and finished products were exchanged, as well as ideas, customs, and techniques that caused changes in the societies coming in contact with them. These commercial networks, established by cultures such as the Adenan and Hopewellian Mound Builders (about 300 B.C. to 500 A.D.), extended from the Gulf of Mexico to the Northwest Coast and Québec.

In the northeastern part of North America between about 800 A.D. and 1000 A.D., through contact with trading networks like those of the Mound Builders, some tribes in New England, southern Ontario, and Québec began to practise agriculture. This sedentary way of life made possible the adoption of new techniques such as ceramics, making it easier to cook the food that had been grown, and led to social changes which gave more importance to women, since in general women were the food growers and therefore played an active, vital role in the society's survival. The tribes that practised farming lived in the same areas as hunting tribes, and traded, exchanged techniques and customs, and sometimes warred with them.

By the 16th century, there were about 270 identifiable groups (tribes or tribal confederations) divided into 58 different linguistic families in North America alone. North America includes a wide diversity of climate, flora, and fauna, and consequently these groups occupied a variety of ecological zones.

It would be impossible to study all the Amerindian cultures that existed at the end of the prehistoric period, during the historical period, and up to the effective domination of their culture by the Europeans*; it has been necessary to make choices. One possibility was to limit the territory to be studied; we have chosen the northern part of North America, namely Canada and the northern United States. This territory offers several possible habitats for study; among them we have chosen the forests of the northeast, the northern plains, the Northwest Coast, and the Arctic. The populations of these areas were mainly nomadic hunters, sedentary farmers, and sedentary fishermen. They belonged to a variety of groups with different ethnolinguistic origins (for example Algonquian, Iroquoian, Siouan, Athapascan, and Caddoan).

For this guide, six groups representing a variety of environments and ways of life have been selected for study, and a typical tribe has been chosen to illustrate each one. Their study provides an interesting and fairly general view of the art and society of native peoples:

- nomadic hunters of the Arctic,
- nomadic hunters of the northeastern woodlands;
- sedentary farmers of the northeastern woodlands;
- nomadic hunters of the northern plains;
- sedentary farmers of the northern plains and prairies;
- sedentary fishermen of the Northwest Coast.

Archeological excavations and ethnological research have made it possible to identify various sites and find a variety of objects. The study of these artifacts and of other examples of material culture that have been preserved over the years will encourage more awareness and better understanding of native cultures.

---

* By "effective domination... by the Europeans" is meant the point (which varies in time depending on the region) at which a native people began to be subject to the laws and to some extent the customs of the Europeans.

General Objective

To enable students:

3. TO BECOME FAMILIAR WITH SOME ASPECTS OF NATIVE CULTURES.

To ensure their survival and subsistence, Amerindians and Inuits adapted to the various geographical and climatic habitats in which they lived. They created shelter, clothing, tools, and religious objects which reflected their different cultures.

When Europeans arrived in North America, they had to face a new climate and environment. In order to adapt to it, they observed the native peoples and borrowed their style of housing and clothing, means of transportation, and methods of fishing and hunting. They started to eat pumpkins, corn, and beans, use tobacco, and travel in canoes and on snowshoes. They were influenced by the native peoples, and in turn had an influence on them: they brought fundamental and far-reaching changes to the native peoples' ancient cultures, changes which the native peoples have incorporated into their modern cultures and ways of life.

In order to become familiar with the main aspects of Amerindian and Inuit culture, students are encouraged to discover and analyze certain characteristic elements of those cultures, to find the factors which made them distinctive, and to recognize the ways in which these cultures are preserved and disseminated.

Instructional Approach

The teacher's approach should not be based simply on the transmission of abstract knowledge, but should rather appeal to the students' sensitivity and their capacity for analysis and synthesis in dealing with elements to be described or recognized.

It is important for the students to see genuine artifacts, if it is at all possible, whether in a museum or private collection or through relevant films or photographs.

UNIT 3.1

At the end of this unit, the student should be able:

Terminal Objective

3.1 To describe some aspects of native cultures.

Intermediate Objectives

3.1.1 To identify some of the characteristic elements of the Amerindian and the Inuit way of life.

3.1.2 To describe the characteristics of these elements.

3.1.3 To compare (similarities, differences) some of the characteristic elements of two native cultures.

3.1 TO DESCRIBE SOME ASPECTS OF NATIVE CULTURES.

The students become aware of the native peoples' way of life, and are then able to describe aspects of these diverse cultures. They gain an understanding of the particular nature of these cultures as they identify some of their constituent elements and compare how they differ in the way they manifest themselves.

3.1.1 TO IDENTIFY SOME OF THE CHARACTERISTIC ELEMENTS OF THE AMERINDIAN AND THE INUIT WAY OF LIFE.

The students learn to recognize and to name, using specialized vocabulary where appropriate, characteristic elements of the way of life of the principal native cultures of North America (using typical tribes as examples):

- the nomadic hunters of the Arctic (Inuit),
- the nomadic hunters of the northeastern woodlands (Cree, Montagnais, Ojibway),

- the sedentary farmers of the northeastern woodlands (Huron, Iroquois, Erie, Illinois, Abenaki, Lenape),

- the nomadic hunters of the northern plains (Blackfoot, Assiniboine, Crow, Dakota),

- the sedentary farmers of the northern plains and prairies (Pawnee, Mandan, Hidatsa),

- the sedentary hunters and fishers of the northwest coast (Haida, Tsimshian, Tlingit, Nootka),

These characteristic elements can be divided into different areas of study:

- general aspect,
- everyday objects used by women,
- everyday objects used by men,
- transportation,
- clothing,
- artistic expression,
- social life and organization,
- religion.

Teaching Strategy

The teacher uses illustrations or objects brought to class or has the class visit a museum, gallery, or other collection, and draws the students' attention to certain elements of material culture and their characteristics (emphasizing the correct vocabulary), to the techniques used, and to the relation between the object and its function and between the object and the native culture that produced it. The teacher encourages the students to give their personal impressions and to use the correct terminology.

3.1.2 TO DESCRIBE THE CHARACTERISTICS OF THESE ELEMENTS.

The students observe the appearance of elements like habitat, objects in everyday use, and religious objects, so that they can describe their characteristics in detail (using specialized vocabulary where needed).

Depending on the object to be described, the students look at such characteristics as:

- form (shape or volume):
  - massive, light, thin, thick, rounded, angular, elongated, compact, simple, complex, proportioned, balanced;
- material:
  - stone, wood, bark, tanned or untanned skins, fur, pottery, grass, antlers, horn, bone, shell, glass beads, porcupine quills, feathers, wool, metal, other;
- process:
  - piling, assembling, modelling, painting, engraving, carving, weaving, basketry, sewing, embroidery, other;
- decoration:
  - complex, simple, severe, individual, repeated, symmetrical, asymmetrical, figurative, stylized, geometrical, intaglio, relief;
- structure:
  - how the different parts of the village, the habitat, and the objects to be described are arranged, structured, organized, or articulated.

Teaching Strategy

The teacher asks each student to bring to class an object or an illustration of some element which he/she finds particularly interesting. In an oral report, the student describes it, using, if necessary, not only the terminology appropriate to describing native cultures but also the vocabulary learned in the Visual Language and Gesture and Technique modules.

The student's description should be supplemented by the group's comments and questions.

3.1.3 TO COMPARE (SIMILARITIES, DIFFERENCES) SOME OF THE CHARACTERISTIC ELEMENTS OF TWO NATIVE CULTURES.

The students are encouraged to become aware of aspects that distinguish one native culture from another. In order to grasp the similarities and differences, the students compare similar elements selected from two or more cultures being studied.

The students, through observation and description, establish the relation between, for example:

- the Inuit igloo, the Iroquois long house, the Blackfoot tepee, and the Haida house;
- the earth huts or lodges of the Inuit, Mandan, and Chilcotin;
- the harpoons with fixed or detachable points of the Inuit, Iroquois of the St. Lawrence, Illinois, and Nootka;
- certain motifs common to several of the six major native cultures studied, or the representation of a certain element (for example, the eagle, bear, or thunderbird) as it varies according to the medium used (painting on leather, wood carving, porcupine quill embroidery, weaving) within the same cultural group or in several different groups.

Teaching Strategy

The teacher asks the class to provide illustrations for Table I (insofar as possible).

The students are encouraged to find and bring to class newspaper and magazine clippings and photocopies which illustrate distinctive elements of the native cultures being studied. This documentation is then mounted on a large backing, along with descriptions and comments.

The particular characteristics of the way of life of each of the six major cultures under study can also provide themes for studio work, both individual and group, in two or three dimensions.

RELATED CONTENT

TABLE I - GENERAL CHARACTERISTICS OF NATIVE CULTURES
Time frame: end of the prehistoric period to around 1925

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Crow, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
General Aspects	Life in the Arctic: harsh cold and absence of trees Summer: 3 months; winter: 9 months Importance of hunting marine mammals Dwelling: in summer, sealskin or caribou hide tent; in winter, earth hut (pit house) or igloo for one or two families. Encampment with several dwellings, rarely with more than 100 inhabitants	Life in the coniferous and deciduous (mainly birch in the north) forests; many watercourses Significance of summer and winter Importance of hunting (beaver, moose, sometimes caribou) and seasonal fishing Dwelling: wigwam (domed or conical) housing one or more families Small village, rarely with more than 100 inhabitants	Life in the deciduous forest (clearing the forest for cultivation) Four well-defined seasons, each with its own activities Growing of corn, squash, beans, and tobacco (for consumption and trade), supplemented by fishing and occasional hunting Dwelling: communal long house in which all the women were related by blood (sisters, cousins, etc.) Village often with several thousand inhabitants	Life on the plains: "Sea of Grass" with thickets of poplar and willow near watercourses Four seasons: very hot summer and very cold, snowy winter Way of life based on buffalo hunting (50 to 60 million before 1850) Dwelling: buffalo hide tepee housing one family Temporary village sometimes containing several thousand inhabitants for a few days Frequent travel	Life on the banks of the rivers crossing the plains Four seasons: very hot summer and very cold, snowy winter Way of life based on growing corn, squash, beans, and tobacco, and on buffalo hunting Dwelling: large earth lodge housing two or three families, grouped in small or large villages	Life on the coast (seashore bordered by forests of giant conifers) Warm temperatures (two seasons) Major importance of fishing for ocean and river fish, especially salmon Dwelling: large house made of cedar planks, often decorated, housing sometimes as many as 150 people in one house Village: row of houses facing the ocean Periodic travel to fishing sites, return to the permanent village for the rainy season
Clothing	Mainly autumn caribou skin and sealskin; double-layered winter clothing (skin sides together, leaving hair on inside and outside) Single-layered summer clothing For both men and women: short trousers, long leggings or trousers, hooded tunic or parka, boots, mittens, snow goggles	Skin of deer, moose, and caribou, various furs Men: in summer, breechcloth, moccasins, long leggings, blanket draped around the body; in winter, also skin tunic (with detachable sleeves), embroidered leather or woven belt, fur cap, headband, mittens Women: in summer, loincloth, wraparound skirt or dress (like a long tunic, from shoulder to calf), moccasins, leggings, blanket draped around the body; in winter, also fur cap, belt, mittens	Skin of deer, moose, and caribou, various furs Men: in summer, breechcloth, moccasins, leggings; in winter, also shirt, sometimes kilt, fur robe draped around the body, mittens, belt, fur cap Women: in summer, wraparound skirt, leggings, moccasins; in winter, also dress (from shoulder to calf), robe draped around the body, fur cap, mittens	Mostly skin of buffalo, deer, elk, and antelope Men: in summer, moccasins, breechcloth, leggings, painted buffalo skin robe; in winter, also shirt, buffalo skin robe with hair left on Women: in summer, long dress, leggings, moccasins; in winter, also fur cap, buffalo skin robe, mittens, belt	Mostly skin of buffalo, antelope, and wild sheep Men: in summer, breechcloth, moccasins, leggings, painted buffalo skin robe; in winter, also long shirt, painted buffalo skin robe with hair left on, fur cap, mittens, belt Women: in summer, long dress, moccasins, leggings, buffalo skin robe; in winter, also painted buffalo skin robe with hair left on, belt, fur cap, mittens	Mostly woven garments of cedar bark fiber and mountain goat wool, also skin garments (goat, wild sheep, and others) Men: in summer, breechcloth, draped cape or blanket, woven cedar bark hat; in winter, also long woven or fur tunic, cap, sometimes moccasins Women: in summer, short apron, dress, cape, woven cedar bark hat; in winter, also long dress, woven or fur cape, fur cap, sometimes moccasins

RELATED CONTENT

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Cree, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
Everyday Objects Used by Women	Ulu (half-moon-shaped knife) Blubber pounder Soapstone lamp Soapstone cooking vessels. Various wood, hide, horn, and whalebone containers Skin scraper Needles, awls, needlecase, thimble Drying rack Comb	Meat knife Needles and thimble Scraper Netting stick and shuttle for making snowshoes Pottery cooking vessels (Later metal) Birch bark, wood, leather, and basketry containers Comb Cradle (moss bag and cradle board) Loom	Agricultural implements: hoe, spade, digging stick Wooden mortar and pestle or stone metate and mano, for grinding corn Pottery cooking vessels (Later metal) Wooden, elm bark or birch bark, and basketry containers Skin scrapers (fleshing and dressing tools) Needles, thimble, awls Comb and hairpins Cradle	Skin scrapers (fleshing and dressing tools) Pestle for pounding meat for pemmican Parfleche[12] Pottery or skin cooking vessels Digging stick[11] Various skin (tanned or untanned), basketry, wood, and horn containers Comb and hairbrush Cradle	Agricultural implements: hoe, digging stick Wooden mortar and pestle or stone metate and mano, for grinding corn Skin scraper (fleshing and dressing tools) Meat knife Pestle for pounding meat for pemmican Basketry, skin (tanned or untanned), wood, and horn containers Comb Cradle Needles, thimble, awls	Fish and meat knives Wooden cooking vessels Wooden or horn spoons Needles, thimble, awls Skin scrapers (fleshing and dressing tools) Loom, spindle Wooden chests and boxes Basketry containers Cradle Digging stick
Everyday Objects Used by Men	Harpoons with detachable or fixed points Fish spear (leister) Bow, arrows, quiver Bird spear[1] Throwing board Wound plug[2] Snow probe[3] Straight knife Adze, crooked knife[4] Bow drill	Hunting knife and dagger Hunting spear[6] Bow, arrows, quiver War club (tomahawk) Shield of wood or untanned hide Harpoons with fixed or detachable points Fishing net, fishing line, fishhook Ax, adze, crooked knife Snares and traps for game Bags for personal effects Pipe Comb	Ax, adze, chisel, crooked knife Dagger and knife Hunting spear Bow, arrows, quiver War club Shield of wood or untanned hide Snares and traps for game Fishing line and fishhook Fishing and hunting nets Harpoons with fixed or detachable points Bags for personal effects Comb and hairpins Pipe (terra cotta or stone)	Hunting knife or dagger Bow, arrows, quiver Hunting spear War lance[9] Shield of untanned hide (from neck of male buffalo) War club Ax, adze, crooked knife Leather bags for various objects Pipe and accessories After the arrival of the horse: lasso, whip, harness, saddle, saddle blanket	Hunting knife or dagger Bow, arrows, quiver Hunting spear War lance War club Shield of untanned hide (from neck of male buffalo) Ax, adze, crooked knife Fishing nets, fishing lines Pipe and accessories After the arrival of the horse: lasso, whip, harness, saddle, saddle blanket	Nets (including landing nets and hoop nets), fishing line, fishhooks, fish spear Harpoons with detachable points for whales, seals, etc. Fish club Hunting knife and dagger Bow, arrows, quiver War club Armour of wooden slats and wooden helmet Ax, adze with or without handle Crooked knife and chisel

RELATED CONTENT

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Crow, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
Transportation	Winter: dog-sled (sometimes snowshoes) Summer: kayak (one-man), umiak (open boat, large enough to carry several people)	Winter: various types of snowshoes depending on the habitat, toboggan Summer: birch bark canoe (sometimes dugout canoe)	Winter: snowshoes, toboggan Summer: canoe of elm bark, dugout canoe, sometimes birch bark canoe (obtained from woodland hunters)	Winter: snowshoes, toboggan, horseback Summer: foot, dog travois, horse travois (starting in the 18th century)	Winter: snowshoes, toboggan, horseback Summer: foot, dog travois, dugout canoe, bull-boat (hide-covered boat like a coracle), horseback (starting in the 18th century)	Winter: foot; dugout canoe only occasionally, because of bad weather Summer: small dugout river canoe, large dugout sea canoe for hunting or fishing, large war canoe
Artistic Expression	**Objects** Realistic, fantastic, or geometric motifs, varying according to the period, medium, and individual artist Carving in stone (mainly soapstone); walrus or narwhal ivory; bone (whale, seal, caribou); wood; and caribou antler Embroidery with dyed caribou hair, clothing decorated with strips of hide or with fur sewn together to form patterns, embroidery with imported glass beads Wood, bone, and/or ivory masks Modern additions: lithography; commercial basketry; painting in oil; acrylic; and water colour; tapestry; etc.	**Objects** Realistic motifs, especially animal and flower, sometimes conventional geometrical designs such as the double curve, etc. Engraving on birch bark Carving in wood and stone Painting on wood and bark Embroidery with dyed porcupine quills on hide or bark, and with dyed moose, deer, or caribou hair Beadwork using imported glass beads Woven bands, belts, and bags Modern additions: contemporary artists specializing in wood or stone carving; painting in oil, watercolour, or acrylic; silk screening; lithography; etc.	**Objects** Realistic, sometimes stylized motifs of animals, plants, and human silhouettes, as well as different geometric designs Wood carving; carving of geometric designs, animals, or human faces on bowls of clay or stone pipes Painting on wood, bark, hide Embroidery with wampum or glass beads, dyed moose or deer hair, or porcupine quills on leather Weaving of bands, belts, and bags Geometric designs on rims of pots Significance of masks made of wood or corn husks During the historic and modern periods, jewelry (mainly silver) Modern additions: several contemporary artists working in pottery; art jewelry; basketry; carvings in wood, stone, and metal; painting in acrylic, watercolour, oil, etc.; lithography; silk screening; etc.	**Objects** Motifs mainly geometric, sometimes floral, rarely animals or human faces (except in painting on hide and carving of stone pipe bowls) Basketry and pottery Embroidery with dyed porcupine quills, horsehair, and imported glass beads Weaving of belts and bags Animal masks (bear or buffalo heads, for example) of hide Modern additions: many talented artists working in wood and stone carving and metal sculpture (casting and moulding); stained glass; painting in watercolour, oil, and acrylic; drawing; silk screening; basketry; traditional painting on rawhide; weaving; etc.	**Objects** Geometric, floral, animal, and human motifs, often stylized, sometimes realistic; animal and human motifs found mainly in painting on hide Basketry and pottery Carving in wood and horn, stone carving (pipe bowls) Embroidery with dyed porcupine quills, horsehair, and imported glass or mother-of-pearl beads Weaving of belts and bags Hide masks representing animals Modern additions: sculptors in bronze and painters using mainly watercolour and acrylic	**Objects** Conventional representation of living creatures (animal and human) in a manner which was often fantastic and complex, full face and in profile at the same time Main artistic activity is wood carving, accentuated by polychrome painting and mother-of-pearl inlay (sometimes on bone or ivory, or tooth of killer whale), carving of horn spoons, carving of wooden masks (some articulated) Polychrome painting on wood, on basketry, and sometimes on cloth Finger weaving of capes and blankets Decoration on everything, even utilitarian articles such as fishhooks "Copper": shield-shaped piece of carved, engraved, and blackened copper, used as symbol of wealth Carved, painted totem poles Modern additions: artists recognized for their carving in stone (argillite) and wood; traditional masks; woven blankets; silver jewelry; basketry

RELATED CONTENT

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Crow, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
	Music Large flat drum[5] with a handle Throat singing **Personal Adornment** Tattooing of face and body for men and women Labrets for lower lip	**Music** Broad, flat single-headed or double-headed drum for one person Large common drum Water drum[7] Wooden or bone flute Rattle (hoof and dew claws of deer, etc.) **Personal Adornment** Tattooing of face and body, especially for men (geometric and animal motifs), in black, using charcoal or soot, accentuated by painting, mainly red, yellow, and white Ornaments: feathers, necklaces, bracelets, nose ornaments	**Music** Broad, flat, single headed or double-headed drum for one person Wooden or bone flute Whistles Rattles (elm bark, gourd, horn, turtle shell) Water drum **Personal Adornment** Tattooing of face and body for men (clan or totemic motifs, mainly animals and geometric designs), accentuated by painting (mainly red, white, and yellow) Ornaments: various feathers, wampum necklaces and belts, shell gorget, earrings, comb, and carved hairpins	**Music** Broad, flat, single-headed or double-headed drum Large common drum Water drum Rattles (rawhide, gourd, buffalo horn, buffalo calf hoofs, deer hoofs and dew claws) Wooden flute Bone whistles **Personal Adornment** Facial tattooing for women, tattooing of both face and body for men (geometric patterns) Various face and body painting in white, black, red, bright yellow, brown, blue-green, grey Ornaments: tuft of deer hair and feathers, eagle feather headdress, necklaces, bracelets, breastplate, nose ornament, earrings, labret, eagle feather fan	**Music** Broad, flat, single-headed or double-headed drum Water drum Flute Bone whistles Rattles (rawhide, wood, gourd, buffalo horn, buffalo calf hoofs, antelope hoofs, hoofs and dew claws of deer, etc.) **Personal Adornment** Tattooing, mainly on the body, for men. Much face and body painting of different sorts: black, white, red, yellow, blue-green, blue, grey, brown Ornaments: headdresses of fur, eagle or other raptor feathers, buffalo hide with horns, etc.; embroidered eagle feather fan, necklaces covering the chest, gorget, earrings, bracelets	**Music** Large flat single-headed drum Wooden drum Wooden flute Wooden or bone whistles Rattles (shell, wood, deer hoofs and dew claws, mountain goat horn) **Personal Adornment** Facial tattooing for men and women; face and body painting in geometrical patterns: mainly white, black, red, yellow, green, and blue-green
Social Life and Organization	Significant social life Community hut or igloo for dancing, games, singing, shaman's ceremonies, etc. Games: string figures, ring and pin, knucklebones, etc. Division of labour between men and women	Social life only during band or clan gatherings in summer, when marriages and other group events took place; in winter, each family returned to its hunting territory At the political level, no true chief; the people followed whoever seemed the best leader for a given task (hunting, war, etc.) only until the task was finished	Significant social life Social structure based on clan, tribe and confederacy Matrilineal descent Important decisions taken democratically. Women had strong political and economic influence Many tribal festivals, related to agriculture and the seasons	Significant social life Gathering of the tribe in summer, dispersal into small groups in winter Chiefs chosen by warriors for their qualifications and followed as long as they were successful Society based on the nuclear and extended family and the tribe	Significant social life (living in the same village for years in a stable group) Importance of men as hunters and warriors and women as growers of crops Many medicine, craft, men's, and women's societies Many communal festivals	Significant social life Society divided into nobles, free men, slaves Society based on accumulation and distribution of wealth by nobles in "potlatches," to gain prestige Nobles owned the village (land, houses, fishing weirs, etc.); noble with most prestige was chief

RELATED CONTENT

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Crow, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
		Relationships based on the nuclear family, extended family, and alliances with other groups Games: lacrosse, races, snow snake, dice game using discs, jackstraws, ring and pin, etc.	Importance of eloquent speech in order to become chief (oratory contests) Games of skill and social games: lacrosse (men), doubleball (women), snow snake, various dice games, jackstraws, etc.	Warriors', medicine, craft, and women's societies Frequent communal festivals Social and individual games: lacrosse (men), doubleball (women), various dice games, jackstraws, ring and pin, foot races, Indian wrestling, horse races, snow snake	Many social games, lacrosse, doubleball, various dice games, jackstraws, ring and pin, top, horse races, foot races, etc.	Social games, especially various dice games In winter, many festivities, including dramatic presentations
Religion	Divinities of the sea, of animals, of the moon, etc. Strict observance of taboos to avoid disasters On occasion, shamans acted as doctors, magicians, or high priests Importance attributed to dreams as guide to hunting Importance of propitiating spirit of animal killed (seal, whale, caribou, etc.) Belief in life after death and reincarnation	Supreme Being ("Great Spirit"), creator of the world Lesser spirits, both good and evil: for example, spirits of sun, moon, animals Legends of culture heroes (Hare, Carcajou, Nanabush the Trickster, etc.) Medicine societies like the Ojibway "Midewiwin" Importance of shamans in magic, medicine, and sorcery Significance of ceremonial pipe, dreams, sweathouse, conjuror's lodge Offering of tobacco Belief in life after death and reincarnation	Several important spirits, including Creator, Earth Mother, Heno, Three Sisters (corn, beans, squash) Importance of fertility societies (Corn Husk Society) and medicine societies (False Face Society) Appointing of religious officials to supervise all matters pertaining to religion Offering of tobacco, food, animals (deer, bear, etc.) Significance of ceremonial pipe, dreams as a guide to life, and sweathouse Belief in life after death and reincarnation	Single supreme Creator-God living in the sun, Earth Mother spirit made by Creator, as well as lesser spirits, both good and evil, and totemic guardian spirits (vision quest or seeking of visions through fasting) Direct contact with Creator-God, without need of intermediary Medicine bundles[10] Medicine men Sun Dance (ceremony held at summer solstice, generally following a vow by a man or woman to give a Sun Dance as thanks for delivery from some difficulty or danger, and often including display of personal suffering or self-sacrifice) Offering of tobacco Significance of ceremonial pipe, dreams, sweathouse Belief in life after death and reincarnation	Deities of sun, moon, morning star, earth, vegetation; lesser spirits, both good and evil; totemic guardian spirits Vision quest or seeking of visions through fasting Medicine men to perform rites and special priests for individual deities Sacrifice of tobacco and various objects Sun Dance Medicine bundles Significance of ceremonial pipe, dreams, sweathouse Belief in life after death	Creator and a number of lesser but powerful spirits (killer whale, raven, grizzly bear, thunderbird, etc.) Man considered to be related to his totemic animal Culture hero (Raven) Shaman (as leader in religious rites or doctor) Special ceremony to show respect for first salmon of the year's run Offering of tobacco and various objects to spirits Chewing tobacco Belief that life after death would be less interesting than life on earth

Explanatory Notes

1. **Bird spear:**
   Spear with several barbed points, used specifically for hunting birds like Canada geese and swans.

2. **Wound plug:**
   Bone, ivory, or wooden plug used to stop up harpoon and spear wounds so that the killed animal does not lose blood.

3. **Snow probe:**
   Rod used to check the thickness and solidity of the snow when one is travelling in an area where there may be crevasses in the ice. Also used to check the shape and size of a seal's breathing hole in the ice.

4. **Crooked knife:**
   Knife with a curved blade, used for wood carving.

5. **Drum:**
   In the areas of North America in question, all drums are struck with a drumstick of some kind; the drumhead is not struck directly with the hand.

6. **Hunting spear:**
   Spear with an average length of 1.5 to 1.8 metres, used to kill animals.

7. **Water drum:**
   Drum made of a vessel (often a pot) containing water and covered by a stretched skin. The sound produced by the drum depends on the amount of water in the vessel.

8. **Metate and Mano:**
   Metate: fixed stone slab on which grain is ground;
   Mano: movable stone used to crush and grind grain.

9. **War lance:**
   Large lance or spear, sometimes over 3 metres long, used to wound or kill, to "count coup," or to indicate location of chiefs on a battlefield.

10. **Medicine bundle:**
Medicine bundles, also called medicine bags, are leather wrappings or pouches containing a number of items of human, animal, vegetable, or mineral origin which have a symbolic religious significance for their users. The wrapping protects the contents from weather and normal wear, and preserves the sacred power of the contents by preventing all forms of forbidden contact which might weaken or neutralize their occult power and make them ineffective and unusable.

11. **Digging stick:**
Stick used to dig holes in the ground, for example when looking for edible roots.

12. **Parfleche:**
Bag made of uncured buffalo hide folded over to make an envelope, used to keep dried meat and pemmican as well as to hold various objects.

UNIT 3.2

At the end of this unit, the student should be able:

Terminal Objective

3.2 To recognize the factors which have determined the nature of the characteristic elements of native cultures.

Intermediate Objectives

3.2.1 To identify the factors which have determined the particular nature of the characteristic elements of Amerindian and Inuit cultures.

3.2.2 To explain briefly why and how these factors have determined the particular nature of these elements.

3.2 TO RECOGNIZE THE FACTORS WHICH HAVE DETERMINED THE NATURE OF THE CHARACTERISTIC ELEMENTS OF NATIVE CULTURES.

After observing, describing, and comparing the characteristic elements of native cultures, the students consider the factors which influenced their particular nature.

As the students become more familiar with native cultures through an increased awareness of their geographic, climatic, and sociocultural context, they are able to identify these determining factors and explain why and how they came into play.

3.2.1 TO IDENTIFY THE FACTORS WHICH HAVE DETERMINED THE PARTICULAR NATURE OF THE CHARACTERISTIC ELEMENTS OF AMERINDIAN AND INUIT CULTURES.

The students are encouraged to become aware that climate, geography, fauna, flora, available materials and construction techniques, way of life, and use for which the element was destined influenced the nature and appearance of these cultures' characteristic elements.

3.2.2 TO EXPLAIN BRIEFLY WHY AND HOW THESE FACTORS HAVE DETERMINED THE PARTICULAR NATURE OF THESE ELEMENTS.

The students give the causes and/or effects of these factors. The students use as background for their oral or written explanations either their own short research projects or brief presentations by the teacher. Scholarly research into history, geography, or artistic techniques is not necessary.

Teaching Strategy

The teacher briefly and vividly explains the sociocultural context of the tribes which are being used to illustrate the native cultures under study, and then encourages the students to deduce the factors that influenced the nature and appearance of elements which they have observed and described. Next the teacher asks the students to tell why and how these factors played a part.

This type of activity can be done as a class, in teams, or individually; orally or in writing; using one element or several different elements from one or more native cultures described in Table II.

Since the links between the various elements in Table II are not necessarily obvious, it is appropriate here to give teachers some indications to help them understand more fully the relationships among the elements in the table.

A culture's characteristics come from the complex interrelationships between various components; these components fall under two main headings.

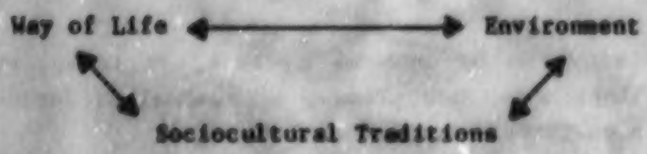
a) Environment: climate, geographical setting, and local fauna and flora; their influence on the availability of materials; and the relation between the way materials are used and features and constraints in the surroundings.

b) Sociocultural traditions: in other words, the way of life, including food acquisition (hunting, fishing, gathering, agriculture) and housing, and the ways in which they are related to the type of society and its nomadic or sedentary nature.

Example of Such Relationships

The tepee (the dwelling used by the nomadic hunters of the plains) was a conical tent made by covering with buffalo hide a structure of poles made from coniferous trees (imported from the Rockies, since they are not native to the Great Plains). Buffalo were the basic source of the Plains Indians' food, clothing, and shelter, and it was necessary for the tribes to follow the buffalo herds in order to hunt them. The tepee was made to be put up and taken down quickly (about an hour's work for two people); this made frequent moves practical. The tent poles were taken along during these moves.

Food acquisition and the type of dwelling used are related to the type of society, the way of life, and the environment. The way in which these various elements are related create the differences between one group and another and give each group its individuality.



The important part played by individual creativity and by the relationship between an object's form and its function must also be taken into account. Objects are created in response to a need, but the need is not the only influence at work; the availability of materials and the sociocultural traditions of the group are also relevant.

RELATED CONTENT

TABLE II - DETERMINING FACTORS

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Cree, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
Climate	Summer: cool and short (3 months) Winter: very cold and long (9 months)	Four seasons of varying lengths Winter: cold and snowy Summer: warm, moderated by rain from time to time Spring and fall: fairly warm days with cool or cold nights; frequent rain	Four distinct seasons Winter: relatively mild, with snow accumulation Spring: mild and short Summer: warm, with occasional rain Fall: cool and rainy	Four seasons, the two main ones being Summer: long, hot, and dry, with occasional violent thunderstorms Winter: on the average, very cold and snowy	Four seasons, the two main ones being Summer: long, hot, and dry, with occasional violent thunderstorms Winter: on the average, very cold and snowy	Warm climate, with two main seasons Summer: long and sunny Winter: mild and rainy, with little snow
Geographical Environment	Tundra, seacoast, sea ice (in winter)	Coniferous and deciduous forest Conifers predominant in the north Deciduous trees increasingly predominant further south Importance of birch above 45° north latitude Many lakes and rivers (major system of waterways, making travel easy)	Clearings made in the forest for fields and villages	Vast areas of grassland Thickets of trees (poplar), especially along the banks of streams and rivers	Villages with surrounding fields on the high banks of watercourses running through the grasslands Vast plains covered with grass Poplars and willows along the banks of watercourses	High mountains, covered with forests of giant conifers, dropping abruptly to the seacoast, deeply cut by fjords and rivers
Dwellings	Summer: tent of caribou hide (inland) or sealskin (seacoast) Winter: earth hut (coastal) - built into a slope sheltered from the wind - made of driftwood, whalebone, flat stones, blocks of peat and earth - window of walrus intestine near door - entrance passage with right-angle turn to reduce the draft igloo (regular dwelling of some groups, used by all when travelling)	Conical or dome-shaped wigwam, covered with birch or elm bark, hide, or woven mats, depending on the region, season, and available materials Housed one or more families	Large houses of varying length, including long house for community gatherings and dwellings housing from eight to 48 families along both sides of a central passage where fires were built (ordinarily one fire for every two families) Houses built by men but belonging to women; usually made of sheets of elm bark over a framework of posts and poles	Tepee: conical structure of nine to fifteen poles (conifers from Northern Canada or the Rockies) covered with buffalo skins Housed one family Average tepee, about 5½ metres in diameter and 5½ metres high, could be erected by two people in an hour and taken down in a half hour Dwelling cool in summer and warm in winter (use of double skins)	Earth lodges grouped in villages, often surrounded by banks of earth for protection against enemy attack Earth lodges varying in size, as large as 15 metres in diameter and 4½ metres high, with posts and beams of poplar, willow trunks around the perimeter bent inward, woven mats, blocks of turf and earth Rectangular or circular lodge with entrance passage and smoke hole	Large house of cedar boards; wall and roof boards could be dismantled and transported to temporary villages during salmon fishing season, then back to the main village for the winter Houses varying in size, some able to house a rich noble's whole family (up to 150 people) Village formed by row of houses facing the ocean, with totem poles in front of nobles' houses

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northeastern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Cree, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
	- specific quality of snow and shape of blocks - spiral construction with bevelled keystone at top - ice window - entrance passage Housed one or two families		Fields around the village were farmed by the women and belonged to them		Lodge cool in summer, warm in winter, and tornado-proof Housed two or three families	
Food Supply	Summer - salmon fishing - hunting for caribou and birds - gathering fruits and eggs - hunting for whales and walrus Winter - seal hunting - hunting of late caribou	Depending on availability Winter: moose, beaver, hare, caribou, sometimes fish (from summer catch or ice fishing) Summer: moose, deer, bear, fish, birds, wild plants Spring and fall: fish, some meat, migratory birds, and especially corn obtained by trade with farming tribes	Basic combination (corn, beans, and squash) often supplemented by fish and by deer or moose meat Gathering of wild fruit, nuts, and edible roots	Throughout the year, fresh or dried buffalo meat, varied with other game like elk and antelope Migratory birds on occasion, and wild fruit and edible roots	Two main sources Plant: corn, beans, squash, sunflowers, edible wild plants Animal: buffalo and other game	Throughout the year: fresh, dried, smoked, and pickled fish, mainly salmon but also cod, halibut, and others; candlefish oil Edible shellfish, sea mammals, some game (wild goat, wild sheep, deer, etc.), fruit, seeds, nuts, and edible roots
Socio-cultural Traditions	Society based on: - the family unit - division of tasks between men and women, each complementing the other, to ensure survival - relations with other members of the group Hunting alone or in groups Group fishing with distribution of catch among members of the group Nomadic society influenced by the year's division into two unequal parts	Nomadic hunting, fishing, and gathering society, based on the nuclear family unit, normally attached to the man's clan (woman mobile) Division of labour - Men: food acquisition - Women: food preparation In winter, hunting alone or in small groups In summer, hunting in larger groups (to drive game from cover) Each family had its own specific hunting territory	Sedentary society: farming communities which moved their villages only when the soil became unproductive or when firewood was no longer available except at a prohibitive distance from the village Women decided when to move the village (they were the ones who had to carry the firewood) Society based on growing corn, beans, and squash, and also tobacco Division of tasks	Nomadic life based on following the buffalo herds Democratic society, in general, dominated by warriors Society based on nuclear family unit and extended family, as well as alliances with other families Specific division of tasks according to male and female roles Flexible, mobile society At times, as many as several thousand people gathered	Sedentary society, obtaining much of their food from tilling their fields (farming done by women), supplementing their food supply (as well as obtaining the hides they needed) by buffalo hunting Society based on family unit, extended family, and alliances with other families in the village Division of tasks according to sex or role During the buffalo hunt, a large part of the population left the village for several weeks for the hunt, then	Sedentary, semi-nomadic society: migrated to fishing sites for part of the summer and spent the rest of the year in the main village Society of abundance, affluent, with food surplus every year which made possible various creative and recreational activities Society in which prestige was acquired by giving of gifts at a "potlatch" Society divided into nobles, free men, and slaves; division came into play when tasks were distributed

Area of Study	Nomadic Hunters of the Arctic (Netsilik, Inuit of New Québec, etc.)	Nomadic Hunters of the Northwestern Woodlands (Ojibway, Cree, etc.)	Sedentary Farmers of the Northeastern Woodlands (Iroquois, Huron, etc.)	Nomadic Hunters of the Northern Plains and Prairie (Cree, Dakota, etc.)	Sedentary Farmers and Hunters of the Northern Plains and Prairies (Pawnee, Mandan, etc.)	Sedentary Fishermen of the Northwest Coast (Haida, Tlingit, etc.)
	Summer: migration inland to hunt caribou and fish for salmon Winter: return to the coast and sea ice for the seal hunt	Summer fishing important, as well as winter ice fishing Nomadic society, travelling according to a regular schedule to preestablished locations where sources of food or furs were known to be available Families and bands met at a specific location at a predetermined time to make decisions which concerned the group as a whole Dispersal into smaller groups in winter	- Women: food production and preparation - Men: warfare for protection of group, and sometimes hunting and fishing Work divided according to sex and season Matrilineal society: children belonged to their mother and their mother's clan; all the women in a house or a clan were related to one another; their husbands came from different clans Democratic society in which both men and women had the right to vote, although women were more influential in making decisions	together in one place to perform certain ceremonies; ordinarily, each group hunted in its own area Mobility between groups After the introduction of the horse, some changes in society: - easier travel and more efficient hunting, greater importance of warriors and wealth based on number of horses - for various reasons, some groups stopped the practice of agriculture during the 17th and 18th centuries and became nomadic buffalo hunters	returned with meat and hides Women had some importance in society, but warriors dominated the village Chief, often hereditary, directed group's official life As a sedentary population, were able to accumulate goods than nomadic tribes were	Materialistic society in which the concept of ownership extended to possession of non-material things like a design, song, or dance Society based on the family and its line going back to a mythical totemic ancestor Matrilineal society in which men passed on their wealth indirectly, through women, following the line of consanguinity from maternal uncle to nephew rather than father to son

UNIT 3.3

At the end of this unit, the student should be able:

Terminal Objective

3.3 To know the means by which the public can learn about native cultures.

Intermediate Objectives

3.3.1 To identify the places where the public can learn about these cultures.

3.3.2 To identify reference material containing information on these cultures.

3.3 TO KNOW THE MEANS BY WHICH THE PUBLIC CAN LEARN ABOUT NATIVE CULTURES.

The students are encouraged to become familiar with places and documentation related to native cultures that can help them become more aware of the ways in which these cultures are preserved and disseminated.

3.3.1 TO IDENTIFY THE PLACES WHERE THE PUBLIC CAN LEARN ABOUT THESE CULTURES.

The students make an inventory of museums, galleries, ministries, native friendship centres, reservations, and so forth, that are instrumental in the spread of culture, and learn what these places and institutions have to offer.

Teaching Strategy

The teacher asks the students to choose a field for investigation (their own milieu, Québec, Canada, the world) and helps them identify the different places where the public has access to aspects of these cultures. The teacher encourages them to visit such places if possible or to send away for information and documentation about what they have to offer.

RELATED CONTENT

TABLE III - PLACES WHERE THE PUBLIC HAS ACCESS TO NATIVE CULTURE

Native Museums in Québec

- Musée de Sept-Iles
- Musée de Caughnawaga
- Musée de Pointe-Bleue
- Musée des Abénakis, Odanak

Non-Native Museums in Québec

- Musée du Québec, Québec
- Musée de l'Université Laval, Québec
- Musée archéologique de l'Université du Québec à Trois-Rivières
- McCord Museum, Montréal
- Musée d'art de St-Laurent
- Montréal Museum of Fine Arts
- Musée du Château Ramezay, Montréal
- David M. Stewart Museum (Vieux Fort), Ile Ste-Hélène, Montréal

Canadian Museums Outside Québec

- National Museum of Man, Ottawa
- Royal Ontario Museum, Toronto
- Eskimo Museum, Churchill (Manitoba)
- Manitoba Museum of Man and Nature, Winnipeg
- Saskatchewan Museum of Natural History, Regina
- Glenbow Museum, Calgary
- British Columbia Provincial Museum, Victoria
- Vancouver City Museum (Centennial), Vancouver
- University of British Columbia Museum of Anthropology, Vancouver
- Museum of St. John (New Brunswick)

Foreign Museums

- British Museum, London
- Musée de l'Homme, Paris
- National Museum, Washington, D.C.
- American Museum of Natural History, New York
- Museum of the American Indian, Heye Foundation, New York
- Logan Museum of Anthropology, Beloit College (Wisconsin)
- University of Alaska Museum, Fairbanks
- University of Pennsylvania Museum, Philadelphia
- Museum of Ethnography (Greenland Inuit), Copenhagen

Other Institutions

- Coopérative du Nouveau-Québec, Dorval
- Various native crafts and friendship centres, on and off the reservations

N.B.: Upon request, the National Museum of Man in Ottawa will provide documentation on the native peoples of Canada, including the publication The Oracle. The Museum of Man also has a collection of boxes containing objects which illustrate specific aspects of native peoples' way of life; these collections may be borrowed from the museum for educational purposes.

A list of native peoples' reservations throughout Canada can be obtained from the Department of Indian and Northern Affairs in Ottawa; also available is a variety of information about the Department's publications concerning native peoples.

3.3.2 TO IDENTIFY REFERENCE MATERIAL CONTAINING INFORMATION ON THESE CULTURES.

The students are encouraged to find books, periodicals, and other sources that discuss and illustrate characteristic elements of these cultures.

Teaching Strategy

The teacher asks each student to find relevant reference material; this can include books, periodicals, pamphlets, brochures, post cards, and photos taken during trips or visits to museums, for example. Possible sources for reference material are the students' own families, friends, and neighbours, and the school or municipal library. The students bring the materials to class; they display them, explaining where they came from, what subjects they cover, and what kinds of illustrations they contain, and they mention the points which seemed to them of particular interest; finally, they pass them around the class.

ART AND SOCIETY MODULES 414-514

ART AND SOCIETY MODULES 414-514

INTRODUCTION

In 414, the Art and Society module is devoted to the study of the main trends in modern art. The art and architecture of the modern period offer a multitude of technical, visual, and thematic orientations to awaken and retain the students' interest. The students are encouraged to become aware of this diversity through the study of a number of works which are typical of each of these trends, but an exhaustive study of all of the various currents and movements is neither necessary nor desirable.

The content of this module attempts to show the relationship between art and modern society. The principles of experimentation, exploration, and invention that guided our era's scientific and technical development also influenced the visual arts. During the 20th century, it became important to people to discover who they were and why they thought and reacted in the way they did; psychology and psychoanalysis had considerable influence on the arts.

Similarly, the diversity of contemporary art will seem less surprising to the students if they can establish parallels between artistic production and the way in which Western society is organized. In our era, art obeys the same laws of differentiation and competition as other sectors of production. Working alone or in groups, artists offer a multiplicity of experiments in form in a variety of media ranging from painting, sculpture and architecture to design, photography, and film making. As with other products on the market, there are styles to suit all tastes, available simultaneously to different groups of consumers, costing different amounts depending on the going rate for such works; the artist's fame and the presence of his/her signature on the work greatly affect the market value.

In 514, the content of the module relates more specifically to art produced in Québec from 1940 until the present. References to works of the past can help clarify contemporary questions; for instance, when the relationship between the development of painting and the subjects represented is being considered, the teacher can mention the predominance of portraits and landscapes in periods prior to the invention of photography and the rise of abstract art. The teacher should bear in mind that Art and Society modules 414 and 514 are closely interrelated, since modern art in Europe and the United States influenced the various trends in Québec art.

General Objective

To enable students:

4. TO BECOME AWARE OF SOME ASPECTS OF CONTEMPORARY AND MODERN ART.

5. TO BECOME AWARE OF SOME ASPECTS OF QUÉBEC ART FROM 1940 TO THE PRESENT DAY.

The Art and Society modules treat the various movements and trends from the impressionists to the present (414) and Québec art from 1940 to the present (514). This program would be excessively ambitious and difficult to cover if the students were expected to absorb facts and complex concepts in large quantity; such a mass of information would probably be only partially understood and might well discourage and repel the students. The students' awareness should be developed through viewing and interpretation of works of art rather than through reading scholarly texts; the point is to give them a general overview of the development of the image from the 19th century to the present day. It is important to enable them to experience the adventure of contemporary art and to help them understand certain essential ideas underlying the main changes which have occurred in the environment as well as in art found in museums and galleries.

Teaching Strategies

The teacher increases the students' awareness of art in contemporary society and in modern-day Québec by encouraging them to appreciate the visual qualities of various works and to discern their characteristics and the relationship of these characteristics to the context in which the works were produced.

In both 414 and 514, the objective is to encourage the students to become aware of all the various components of modern-day artistic life. The students should be given pertinent information and appropriate motivation to help them become more familiar with the various forms of artistic production under study, not only through reproductions but also through direct contact with original works of art. They should be encouraged to visit places where the public has access to works of art, as well as various sites where they can observe modern architecture or examples of the integration of art into its surroundings. Their attention can also be directed to regular features dealing with the visual arts in newspapers, magazines, and other media.

UNIT 4.1

At the end of this unit, the student should be able:

Terminal Objective

4.1 To recognize some aspects of modern and contemporary art (painting and sculpture).

Intermediate Objectives

4.1.1 To name some important artists from the main movements of the 19th and 20th centuries.

4.1.2 To describe the characteristics of works of art in terms of the developments that have taken place in modern art.

4.1.3 To compare (similarities, differences) the works of artists:
- from one main movement,
- from different movements.

4.1 TO RECOGNIZE SOME ASPECTS OF MODERN AND CONTEMPORARY ART (PAINTING AND SCULPTURE).

Although historical and stylistic concepts are relevant, it is principally by observation of actual works of art selected from the work of 19th and 20th century artists and from the major movements and trends of this period that the students become capable of recognizing the salient features of modern and contemporary art. Through viewing and interpreting works of art, the students become familiar with a number of important artists and the characteristics of their work. In order to grasp the distinctive aspects of movements or schools, the students compare them.

4.1.1 TO NAME SOME IMPORTANT ARTISTS FROM THE MAIN MOVEMENTS OF THE 19th AND 20th CENTURIES.

The students, through the study of works of art, learn to recognize the names of some of the main artists who have been associated with the major movements, schools, and trends of the 19th and 20th centuries, such as:

- impressionism:
  - Pissarro, Degas, Monet, Renoir, Rodin, etc.,
  - Seurat, Signac, etc. (pointillism, also known as divisionism),
  - Gauguin, Bernard, etc. (synthetism, cloisonnisme),
  - Denis, Sérusier, Bonnard, Vuillard, etc. (called the Nabis),
  - Cézanne (his manner of representing volume and use of dual viewpoint cause him to be considered a precursor of the cubists);

- expressionism:
  - Van Gogh (expressionist before the term was invented),
  - Munch, Kokoschka, Nolde, Rouault, R. Delaunay, Soutine, Ensor, etc.;

- fauvism:
  - Derain, Matisse, Vlaminck, etc.;

- cubism:
  - Braque, Picasso, Gris, etc.;

- dadaism:
  - Picabia, Duchamp, Man Ray, etc.;

- surrealism:
  - Dali, Ernst, Miro, Tanguy, Arp, etc.;

- abstract art:
  - Kandinsky (considered a precursor),
  - lyric abstraction:
    - gestural painting or tachism: Bazaine, Bissière, Manessier, Soulages, Mathieu, Hartung, etc.,
    - action painting: Pollock, Francis, Kline, de Kooning, etc.,
  - geometric abstraction: Malevich, the Russian constructivists, Feininger, Mondrian, Reinhardt, Stella, Noland, etc.,
  - colour field painting: Rothko, Newman, Louis, Olitski, etc.,
  - op art: Albers, Agam, Vasarely, Riley, etc.,
  - kinetic art: Gabo, Calder, Rickey, Tinguely, Soto, Takis, etc.;

- pop art:
  - Oldenburg, Johns, Rauschenberg, Wesselmann, Segal, Warhol, Kiunholz, Lichtenstein, etc.;

— contemporary realism:
  - Hopper and the Ashcan School (precursors),
  - Close, Estes, Goings, Pearlstein, Colville, Wyeth, etc.

Teaching Strategies

The teacher should not have the students memorize the names of artists unless they have observed and interpreted images created by those artists. The teacher should indicate to the students that the work of some artists belongs to several schools at once (for example, Vasarely's painting combine both geometric abstraction and op art), and that most artists' work shows a succession of different tendencies (for example, Picasso's work).

4.1.2 TO DESCRIBE THE CHARACTERISTICS OF WORKS OF ART IN TERMS OF THE DEVELOPMENTS THAT HAVE TAKEN PLACE IN MODERN ART.

The students are encouraged to become aware of the particular characteristics of a given movement, school, or trend. In order to describe these characteristics, the students observe images by artists who influenced or typified the movement, in terms of:
- representation, expression, and symbolization;
- the theme;
- the particular treatment of art elements and their spatial relationships;
- the materials and technical means used;
- other criteria.

4.1.3 TO COMPARE (SIMILARITIES, DIFFERENCES) THE WORKS OF ARTISTS:

- selected from a major movement, school, or trend; through observation and interpretation of images, the students become aware that while the works of several artists who belong to the same movement, school, or trend necessarily have points in common, these similarities do not prevent each artist from having his/her own particular style;

- selected from different movements, schools, or trends; the students become aware, through the works of artists who each belong to a different movement, school, or trend, of the changes and developments that the image has undergone from impressionism to the present day; by observing and describing these works, the students discover the relationships of two or more movements to each other.

UNIT 5.1

At the end of this unit, the student should be able:

Terminal Objective

5.1 To recognize some aspects of contemporary Québec art (painting, sculpture, graphics, and arts and crafts).

Intermediate Objectives

5.1.1 To identify the main movements of contemporary art in Québec.

5.1.2 To name some of the Québec artists in the fields of painting, sculpture, graphics, and arts and crafts.

5.1.3 To describe the characteristics of the works of some of the Québec artists in the fields of painting, sculpture, graphics, and arts and crafts.

5.1.4 To compare (similarities, differences) the characteristics of the work of one artist with the work of other artists.

5.1 TO RECOGNIZE SOME ASPECTS OF CONTEMPORARY QUÉBEC ART (PAINTING, SCULPTURE, GRAPHICS, AND ARTS AND CRAFTS).

The students are encouraged to recognize the salient features of contemporary Québec art through observation and interpretation of the images of artists who worked or are working in Québec. In this way they become familiar with a number of artists and aware of the particular characteristics of their work. In order to gain a better understanding of these characteristics, they compare the works of more than one Québec artist.

5.1.1 TO IDENTIFY THE MAIN MOVEMENTS OF CONTEMPORARY ART IN QUÉBEC.

The students become familiar with the main theoretical statements which accompanied the development of the image in Québec. By observing and interpreting images and at the same time learning about the artists' theories and manifestos, the students become aware of some of the events which have marked the history of art in Québec:

- *Prisme d'yeux:* Pellan, de Tonnancour, Dumouchel, etc.;
- *Refus global:* Borduas and the automatists;
- *Manifeste des plasticiens:* Jauran and the early plasticiens;
- Espace dynamique: Molinari, Claude Tousignant, etc.

5.1.2 TO NAME SOME OF THE QUÉBEC ARTISTS IN THE FIELDS OF PAINTING, SCULPTURE, GRAPHICS, AND ARTS AND CRAFTS.

The students learn, through study of the characteristics of works by a number of painters, sculptors, graphic artists, and craftsmen, to identify the artists' work, in other words to recognize the artists through their images.

5.1.3 TO DESCRIBE THE CHARACTERISTICS OF THE WORKS OF SOME OF THE QUÉBEC ARTISTS IN THE FIELDS OF PAINTING, SCULPTURE, GRAPHICS, AND ARTS AND CRAFTS.

The students observe closely a number of paintings, sculptures, graphic works, and examples of various arts and crafts so that they are able to describe them in terms of:

- representation, expression, and symbolization;
- the theme;
- the particular treatment of art elements and their spatial relationships;
- the materials and technical means used;
- other criteria.

5.1.4 TO COMPARE (SIMILARITIES, DIFFERENCES) THE CHARACTERISTICS OF THE WORK OF ONE ARTIST WITH THE WORK OF OTHER ARTISTS.

The students become aware of the particular characteristics of one artist's work compared to those of another artist's. By closely observing and describing the images of two or more artists, the students discover how their works are related to one another.

UNIT 4.2

At the end of this unit, the student should be able:

Terminal Objective

4.2 To recognize some aspects of art in architecture in modern societies.

Intermediate Objectives

4.2.1 To name some modern architects and their work.

4.2.2 To describe the characteristics of these works.

4.2.3 To compare (similarities, differences) the characteristics of modern architecture with those of traditional architecture.

4.2 TO RECOGNIZE SOME ASPECTS OF ART IN ARCHITECTURE IN MODERN SOCIETIES.

Although historical and stylistic concepts are relevant, it is principally by observation of the work of major architects that the students become capable of recognizing the salient features of modern architecture. They become familiar with a number of master architects and the characteristics of their work. In order to grasp the distinctive aspect of their creations, the students compare them with certain examples of traditional architecture.

4.2.1 TO NAME SOME MODERN ARCHITECTS AND THEIR WORK.

The students learn about some of the giants of modern architecture and their most important works.

Architects of the Chicago School such as:

- Louis Sullivan (1856-1924):
  - the Carson Pirie Scott Building (Chicago, 1899);

- Frank Lloyd Wright (1867-1959):
  - the Robie House (Chicago, 1908),
  - the Larkin Building (Buffalo, 1904),

  - the offices and factories of the Johnson Wax Company (Racine, Wisconsin, 1936-1939),
  - The Kaufmann House, or "Falling Water" (Bear Run, Pennsylvania, 1936),
  - the Guggenheim Museum (New York, 1943-1959);

- other architects of the Chicago School.

The Bauhaus, including:

- Walter Gropius (1883-1969):
  - the Fagus factory (Alfeld-an-der-Leine, Germany, 1911),
  - the Bauhaus buildings (Dessau, Germany, 1925-1926),
  - the Harvard University Graduate Centre (Cambridge, Massachusetts, 1950);

- Ludwig Mies van der Rohe (1886-1969):
  - plans for a skyscraper (1920),
  - the German Pavilion at the Barcelona Exhibition (1929),
  - the Tugendhat House (Brno, Czechoslovakia, 1930),
  - the Illinois Institute of Technology buildings (Chicago, 1942-1956),
  - the Promontory Apartments (Chicago, 1946),
  - the Farnsworth House (Plano, Illinois, 1950),
  - the Seagram Building (New York, 1958),
  - Westmount Square (Westmount, Québec, 1969).

Le Corbusier and his disciples:

- Le Corbusier (Charles-Edouard Jeanneret, 1887-1965):
  - the Esprit Nouveau Pavilion (Paris, 1925),
  - the Villa Savoye (Poissy, France, 1929),
  - the proposal for the Radiant City, 1930,
  - the Swiss Pavilion in the Cité Universitaire (Paris, 1932),
  - the "extended dwelling," Marseille, 1947-1952,
  - the chapel of Notre-Dame-du-Haut (Ronchamp, France, 1950-1955),
  - the monastery of La Tourette (Évreux-sur-l'Arbresle, France),
  - the general plan for the new capital of the state of Punjab and the government buildings (Chandigarh, India, 1951-1957);

- Lucio Costa (city planner, born in 1902) and Oscar Niemeyer (architect, born in 1907):
  - plan and main buldings of Brasilia (Brazil, 1956),

- other followers of Le Corbusier.

Other major architects such as:

- Alvar Aalto (1898-1976) or 1974?
  - the Paimio sanatorium (Finland, 1930),
  - the Villa Mairea (Noormarkku, Finland, 1937),
  - M.I.T. dormitories (Cambridge, Massachusetts, 1947-1949);

- Richard Buckminster Fuller (1895-1983):
  - the American pavilion at Expo '67 (Montréal, 1967).

4.2.2 TO DESCRIBE THE CHARACTERISTICS OF THESE WORKS.

This objective involves encouraging the students to observe closely the characteristics of certain works of architecture so that they can give a detailed description of:

- forms:
  - simple geometric forms with right angles, rectangles, and parallelepipeds predominating ("form follows function"), occasionally more complex, and sometimes sculptural in appearance, often in free groupings;

- colours:
  - primary colours or the natural colours of the material (brick, concrete, etc.);

- textures:
  - resulting from the manufacturing process (from machining of steel or from marks left by the wooden forms into which concrete is poured);

- ornamentation:
  - absent, replaced by the interplay of forms, colours, and textures;

- materials:
  - traditional, but using new techniques:
    - . wood: standardized sizes of lumber (such as two-by-fours), plywood, laminated materials (beams, columns, etc.),
    - . brick: industrial production (more uniform quality and greater variety of colours and textures), advent of cement bricks and concrete blocks,

- glass: increasingly strong (making larger surfaces possible), tinted, reflective,

- new:
  - steel and other metals: in standard construction (girders, beams, joists, columns, etc.) and innovative structures (geodesic members),
  - concrete: beams, pillars, slabs, thin shells, bent and twisted surfaces,
  - plastic: still infrequently used (except for small elements), but making possible even thinner shells.

4.2.3 TO COMPARE (SIMILARITIES, DIFFERENCES) THE CHARACTERISTICS OF MODERN ARCHITECTURE WITH THOSE OF TRADITIONAL ARCHITECTURE.

The students become aware of the changes in styles and techniques of construction which have occurred in recent decades.

By observing and describing the characteristics of two or more examples of architecture which have the same function, the students discern the similarities and differences between modern and traditional architecture.

The students compare, for example:

- a traditional church to one or more modern churches;
- commercial buildings of the past and present;
- various types of modern dwellings to older dwellings.

UNIT 5.2

At the end of this unit, the student should be able:

Terminal Objective

5.2 To recognize some aspects of contemporary Québec art in architecture.

Intermediate Objectives

5.2.1 To describe the characteristics of some examples of contemporary architecture in Québec.

5.2 TO RECOGNIZE SOME ASPECTS OF CONTEMPORARY QUÉBEC ART IN ARCHITECTURE.

By describing a number of modern structures, the students learn to identify salient features of the art of construction in the 20th century.

5.2.1 TO DESCRIBE THE CHARACTERISTICS OF SOME EXAMPLES OF CONTEMPORARY ARCHITECTURE IN QUÉBEC.

Same as in 4.2.2 (see p. 148).

UNIT 4.3

At the end of this unit, the student should be able:

Terminal Objective

4.3 To identify some of the ways in which the public can learn about modern art.

Intermediate Objectives

4.3.1 To identify some important places in which modern art is displayed:
- in his/her community,
- in Québec,
- in Canada,
- abroad.

4.3.2 To identify reference material containing information on modern art.

4.3 TO IDENTIFY SOME OF THE WAYS IN WHICH THE PUBLIC CAN LEARN ABOUT MODERN ART.

The students learn about some of the major museums and galleries where the public can see modern and contemporary works of art:

- local museums and galleries;
- the Musée d'art contemporain de Montréal;
- the Montréal Museum of Fine Arts;
- the National Gallery in Ottawa;
- the McMichael Canadian Collection in Kleinburg, Ontario;
- the Museum of Modern Art and the Guggenheim Museum in New York;
- the Georges Pompidou Centre in Paris;
- other.

In addition, the students should learn about the various places in their community where they can see or buy reproductions of modern works.

4.3.2 TO IDENTIFY REFERENCE MATERIAL CONTAINING INFORMATION ON MODERN ART.

The students make a list of books, periodicals, newspaper articles, and other sources that deal with the subjects under study. They can look for this documentation:

- at home;
- at the school or neighbourhood library;
- in bookstores;
- elsewhere.

In addition, the students should be encouraged to take an interest in radio and television programs and films which can help them broaden their knowledge of modern art.

UNIT 5.3

At the end of this unit, the student should be able:

Terminal Objective

5.3 To identify some of the art and craft activities in Québec.

Intermediate Objectives

5.3.1 To identify artists and artisans working in his/her own community.

5.3.2 To identify places in which Québec art is displayed:
- in his/her community,
- in Québec.

5.3.3 To identify reference material containing information on contemporary Québec art.

5.3 TO IDENTIFY SOME OF THE ART AND CRAFT ACTIVITIES IN QUÉBEC.

So that they become aware of the art and craft activities taking place in Québec, the students are encouraged to learn about artists and craftsmen working in the area and to identify places where they can have access to Québec art and to documentation dealing with the subject.

5.3.1 TO IDENTIFY ARTISTS AND ARTISANS WORKING IN HIS/HER OWN COMMUNITY.

The students are encouraged to identify and take an interest in local artists and craftsmen, to meet them if possible, and to gain an appreciation of their work.

5.3.2. TO IDENTIFY PLACES IN WHICH QUÉBEC ART IS DISPLAYED:

- in his/her community: the students list cultural centres, museums, galleries, and shops in the area, visit them, and investigate the various types of art offered by them;

- in Québec: the students identify the principal museums in Québec which contain the type of art under study, and are encouraged to visit them or to request documentation from them.

5.3.3 TO IDENTIFY REFERENCE MATERIAL CONTAINING INFORMATION ON CONTEMPORARY QUÉBEC ART.

The students make a list of books, periodicals, newspaper articles, and so forth, which deal with those aspects of contemporary art under study. They can look for this documentation:

- at home;
- at the school or neighbourhood library;
- in bookstores;
- elsewhere.

In addition, the students should be encouraged to take an interest in radio and television programs and films which can help them broaden their knowledge of Québec art.

Examples of Teaching Methods (414-514)

These Art and Society modules are intended to be much more than just a list of names, dates, and facts; by progressively sensitizing the students in a way that is adapted to the context in which they live, the Art and Society modules attempt to arouse the students' curiosity, to make them more aware of the ways in which the image has changed in contemporary visual art, and especially to give them the desire to know more about the subject.

When looking at a work of art, whether it is two-dimensional or three-dimensional, the students should be encouraged to discern its particular characteristics. Using specialized vocabulary where appropriate, they should be able to describe the work in terms of its various aspects: theme, technique, process; value, line, texture, volume, spatial or pictorial organization; and so forth.

The students should be encouraged to go even further, however; they should be able to identify the artist and the movement, school, or trend if pertinent, and especially to place the work in the context in which it was produced. For example, the pictorial expression of the impressionists and the experiments with form by artists at the end of the 19th century were influenced by the discoveries of the industrial age; "dada" is a product of the war and the breakdown of society; and the Refus global is a reaction to a political and social context which the artists found oppressive. It is important that when the students approach an artist and his/her work, they take into account the context in which the artist lived, the events and discoveries which marked the period, and other relevant factors.

Finally, here as elsewhere, importance is placed on observation and interpretation of the image in the same spirit of "seeing" as in the other modules in order to discern its meaning or its message in terms of the functions of the image: representation, expression, and symbolisation.

General Approach (414-514)

Year-long study of the development of the image during the period being studied.

The teacher should give the students a general overview of the development of the image from impressionism to the present (414), or during the contemporary period in Québec (514).

The teacher should cover the entire period being studied in 414 and 514, using a gradual approach that is primarily visual in nature. Every week, a number of reproductions of works representative of a movement, school, or trend are displayed. The teacher encourages the students to discern the particular characteristics of these images and to compare them with each other and with others displayed earlier representing other movements, schools, or trends studied. In the process, they should bring out the similarities and differences in theme, form, technique, and so forth. The teacher can call the students' attention to aspects they may not have noticed that are important for an understanding of the changes in the image during the period under study. The teacher should tell the students about the period during which the movements or trends occurred. When discussing Québec, he/she should mention the various statements and manifestos by artists, and explain them in relation to their context and the artistic production which preceded and followed them.

Specific Approach (414-514)

Study in greater depth of movements, schools, or trends, of artists, etc.

In addition to the general approach, the teacher should select particular artists or movements to be studied in greater depth. A number of factors may influence the teacher's choice of elements to be studied, but the students' interest is the most important of these. For example, in the course of the overview, the teacher may realize that a group or a student is more responsive to one artist's treatment of form than to another's, is interested in sculpture or architecture rather than painting, or is intrigued by a particular movement or trend. The teacher should take advantage of this interest while making sure not to neglect any important aspects of the program.

Suggested Methods

1. For studying a specific movement, school, or trend

The teacher can encourage the students to learn about a movement, school, or trend in more depth by studying the works of several artists who belong to it and placing the works in the context in which they were created. On the other hand, occasionally a work is so powerful that it can suffice in itself to exemplify and clarify an entire artistic trend, a whole school of thought. For example, Edvard Munch's The Scream is an expressionist work which vividly portrays man's anguish and fear of solitude. Teenagers quickly grasp its import, and once their curiosity has been aroused, it is easy to awaken their interest in the expressionists. The teacher can also encourage them to discover works whose creators have pushed expression to its extreme limits while not specifically belonging to the expressionist movement. Where, for example, does Picasso's Guernica fit in? Why do the expressionists claim to draw their inspiration from Grünewald and Van Gogh?

The teacher can also have the students compare important works of art by several artists in order to help them grasp the fact that, although works of art may be representative of the same movement or trend because of their similarities, their differences bear witness to the individual and highly personal styles of their creators.

2. For studying the life and work of specific artists

The teacher can ask the students, individually or in groups, to choose a particular artist and find out about his/her life and work, and then present a brief report to introduce the artist to the rest of the class. Using visual examples (photographs, reproductions, slides, or films obtained with the help of the teacher or the staff of a library or museum), they highlight aspects of the artist's life and characteristics of his/her work. The presentation can end with a class discussion in which the students exchange their impressions and opinions of the artist's approach.

There are a number of artists whose life and work the students in 414 and 514 are likely to find interesting but whom they may not encounter in their study of the various movements and trends. In order to fill this gap, the teacher can encourage them to read short monographs on artists such as Marc Chagall, Paul Klee, and Henry Moore, who while not explicitly belonging to a movement, school, or trend to be studied, have nonetheless produced an extremely important body of work. In the same spirit, the teacher can encourage students to find information about an artist with whom they are already familiar, the architect of a modern building in their area, a sculptor or a mural painter whose work they encounter in their everyday life, an important industrial designer, or an engraver, photographer, jeweller, potter, or weaver working in the area, or any other interesting artist whom the teacher feels it is important for them to know about.

3. For studying the relationship between the 20th century environment and its major artistic trends

The teacher should have no hesitation in encouraging the students to be more aware of such elements in their environment as signs, billboards, advertisements, record jackets, and other everyday objects. In them can be seen a large number of choices and treatments, in terms of themes, visual language, and techniques, which bear a relation to the major trends in contemporary art.

The teacher can demonstrate to the students, using visual examples, the interrelation between these two domains, and encourage them to discover, by observing objects belonging to a variety of categories, that since the Bauhaus, distinctions between such fields as photography and graphic or industrial design on one hand, and what has traditionally been considered art on the other, have become blurred. By establishing this relationship between art and everyday life, the teacher underlines the fact that 20th century artists do not live in a world apart and are not isolated from the overall context of their time.

4. For establishing the relation between "making" and the Art and Society module

Although the Visual Art program is divided into four modules, it is important to ensure that this division does not interfere with the learning process and its goals; studio work and the study of cultural artifacts should form an indivisible whole. There are a number of activities which are particularly suitable for introducing the "making" aspect into the Art and Society module.

- The *cadavre exquis* game is a graphic exercise which helps the students quickly grasp the spirit of the surrealist process. This famous game of the surrealists owes its name to the first sentence produced by playing it (1925): "Le cadavre/exquis/boira/le vin/nouveau." ("The exquisite/corpse/will drink/new/wine.") To play, five players took turns writing the subject, adjective, verb, and direct object (noun and adjective), folding the paper after each element so that the next player could not see what had been written. The comical effects produced by these "verbal collages" are found in a series of cadavre exquis exercises drawn by various surrealist painters. Teenagers tend to respond well to this collective art work, and with their exuberant imagination, find it a fascinating and enjoyable activity.

- To help the students grasp the idea of using ready-made elements, the teacher can ask them to find in their attic or cellar, or in their everyday surroundings, some object which inspires them. They create an art work out of it by taking it out if its normal context and either visually or verbally putting it into another context, thus giving it a new meaning; they give it a title and present it to the class.

- To give the student an idea of the automatists' artistic process and the meaning of automatism, the teacher can encourage the students to express their mood in a spontaneous, unplanned, non-figurative art work, then to display it, to observe such aspects as colours, splotches, lines, and spatial relationships that have resulted from the process, and finally to consider it from various points of view. For example, what does the image express? Can a symbolic aspect be discerned in it, and if so, what? What would be a good title for it?

- To prepare the students for the work of the plasticiens, the teacher can, for example, have the students execute parallel bands or geometric shapes, paying particular attention to clear, clean lines and flat areas of colour. They then look at these basic exercises from the point of view of the optical effects caused by the regular interplay of the visual elements which they created. After this activity, the teacher shows the students a number of works by plasticiens and gradually encourages them to make the discovery that in a sense these works form a kind of visual treatise on the specific nature of painting.

5. For taking the best advantage of the resources offered by places where art is available to the public

It would be impossible to teach the Art and Society module at all without reproductions, slides, and films. On the other hand, such substitutes can give only an imperfect idea of such aspects of a work of art as size, texture, and materials. Direct contact with original works of art remains the preferred teaching method, since it allows the students to observe the real nature of the works.

Art galleries and exhibitions are accessible in large urban centres; the students should be encouraged to visit them as often and as enthusiastically as they would go to a film. In addition to presenting exhibitions that frequently are directly related to the Art and Society module, large museums offer various educational services to teachers and students, such as guided tours and lectures in the schools. The teacher should obtain information at the beginning of the school year about the activities and services offered by such cultural institutions, so that the students will be able to benefit from them as fully as possible.

In more isolated areas, there are often travelling exhibitions organized by museums, and also local cultural or recreation centres with lively and varied programs of artistic activities.

6. For taking full advantage of current artistic activity

It is important to encourage the students to take an interest in current developments and events in the art world; newspapers and magazines can serve to keep them abreast of such activities. The students can be asked to bring in newspaper clippings for the class to analyze. The teacher can suggest that they put them in an album, which will constitute a valuable piece of documentation; this type of project will broaden the students' horizons and develop their critical sense. The teacher should also direct their attention to radio and television programs on the visual arts, and provide incentives to watch or listen to them, for instance by asking the students to present brief reports on them.

7. For using the Visual Art Guide to the best advantage

The teacher can also get ideas from some of the teaching strategies (whether for individual or group activities, oral or written, in class or at home) suggested in other levels, and adapt them to the content of the 414 and 514 Art and Society modules.

RELATED CONTENT IN 414

MODERN AND CONTEMPORARY ART

I. Impressionism

Impressionism is a pictorial system which attempts to reproduce a visual impression of the subject in the image in as pure and simple a way as it was experienced. It began in France between 1860 and 1870 and spread gradually to the other Western countries, influencing a considerable number of artists. The word "impressionism" was originally a term of derision, formed from the title of a Monet painting, *Impression, Sunrise*.

A. Sources of Impressionism

A number of factors had a decisive influence on this movement; among them were the invention of the camera, research by physicists on the breakdown of light, the effect of industrial processes on painting, and the discovery of Japanese art.

. The Invention of the Camera*

The invention of the daguerrotype in 1839 caused an upheaval in the art world. It ruined the careers of portrait painters and unleashed the wrath of traditionalists, who condemned this "mechanical plagiarism of nature," but it freed modernists from slavish imitation of nature. It revealed hitherto unexplored aspects of representation to them: high-angle and low-angle perspective, unexpected angles, closeups, breakdown of movement, and instantaneous freezing of an action in process; modern painters appropriated these elements and integrated them into their creative processes. Far from destroying painting, photography helped give it new vitality.

. Research on the Breakdown of Light

Scientific research and invention increased considerably toward the end of the 19th century: Pasteur proved the bacterial origin of disease, Darwin developed the theory of evolution, Edison invented the electric light, and so forth. Painters avidly read such treatises as Chevreul's work on simultaneous contrast of colours, Sutter's on visual phenomena, and Rood's *Modern Chromatics*.

---

* See pp. 207-212 and pp. 232-237.

Of the recently formulated scientific principles, for example optical colour mixing, the impressionists instinctively retained only the essential, and never applied them with undue rigour; the main element which they kept was the idea of using individual strokes of colour, discontinuous brushstrokes of pure colour which were recombined by the eye and brain of the viewer, rather than mixing paints on the palette until the desired colour was obtained. Seurat and the pointillists or divisionists appropriated this principle and made it the basis of their art.

- The Effect of Industrial Processes on Painting

At one time, artists painted nature in the studio, using drawings or sketches from life or carefully prepared models. The ingenious process which made it possible to put oil paints in tubes enabled painters to leave the north lighting of their studios, move about freely, and set up their easels outdoors in the midst of the natural subjects they wished to paint. In this way, they could observe and capture the unstable, fleeting effects of light on the landscape.

- Japanese Art

After 1854, contacts were established with Japan, and French artists discovered the great 18th and 19th century masters of the Japanese print, for example Utamaro, Hokusai, and Hiroshige. Monet saw in them proof that linear perspective was not indispensible. Degas was attracted by the originality of their composition, especially the use of the diagonal, which he adopted in his own work. Toulouse-Lautrec appropriated their schematization of forms and use of flat colour, which he employed particularly in his posters. Gauguin borrowed Japanese prints' flat colour and use of outlines. Monet was inspired by Hokusai's multiple views of Mount Fujiyama to paint his series of haystacks, waterlilies, and views of Rouen Cathedral.

B. Themes

The subject of greatest interest to the impressionists was the landscape; they had little use for religious, mythological, or historical themes. They were attracted by the most changing and ephemeral aspects of nature: the sea with its moving horizon; the sky and the movement of clouds; the sun and the effects of light it produces; smoke, haze, and snow, with their pearly iridescence.

C. General Characteristics

To represent forms as they saw them under the distorting action of light, the impressionists abandoned some of the traditional principles of western pictorial art:

- perspective was no longer based on the rules of geometry, but rather on the shading of tints and tones from the foreground to the horizon (aerial or atmospheric perspective);

- chiaroscuro was replaced by the shading of tints and by coloured shadows, and the palette or range of colours became lighter;

- the process of mixing pigments on the palette was abandoned, and in its place the impressionists adopted optical mi[illegible], (juxtaposition of colours, which the viewer's eye recomposes into a new colour), a process which was applied with especial rigour by the pointillists.

II. Expressionism

Expressionism is a state of mind or tendency in art which for thousands of years has recurrently appeared, been overshadowed by other trends, and then reappeared.

The expressionist wave of the early 20th century found its promised land in Germany and the other countries of northern Europe, where painting, sculpture, architecture, poetry, drama, prose, and films were all expressionist; in other words, emphasis was placed first and foremost on personal feelings and on the form given them, which was supposed to be intense and concentrated.

A. Sources

The work of the 16th century German painter Grünewald was perhaps the closest to that of the modern expressionists; in addition, El Greco and Goya in Spain and later Daumier in France are considered precursors of this movement, which was also heralded by certain 19th century painters, for example, the Dutchman Van Gogh, the Belgian Ensor, and the Norwegian Munch.

While the Germanic countries proved the most fertile ground for expressionism, early 20th century France also had a representative of this movement in the painter Rouault; however, there was never strictly speaking an expressionist movement in France.

B. Main Periods of German Expressionism

The main periods are the psychological and symbolic expressionism of the group Die Brücke (1905-1913) and the tendency toward abstract expressionism of the Blaue Reiter (1911-1913) group.

In 1905, four architecture students in Dresden, including Kirchner and Bleyl, inspired by the works of Strindberg, Dostoyevsky, and Nietzsche, as well as by Japanese prints and African sculpture, founded Die Brücke (The Bridge), a group which included Heckel, Schmidt-Rottluff, Nolde, Pechstein, and Mueller. They were greatly influenced by Munch's The Scream, by its representation of a scream, unheard by the crowd, which expresses the solitude of the individual in society. In their works, these artists represent anguish and fear in the face of society, technology, and knowledge, caricaturing both society and themselves.

In 1911, the Blaue Reiter (Blue Rider) group was founded in Munich; it included the painters Kandinsky, Marc, and Macke, and eventually other artists such as Klee and Robert Delaunay.

This group, which had a more marked influence than Die Brücke on the development of modern art, did not go quite so far in the direction of expressionism. Kandinsky's work, however, contains a number of characteristics of this movement; in addition, he can be considered to have originated abstract expressionism.

The members of Blaue Reiter were at least as concerned with the formal aspect of their works as with the expression of their own feelings. Robert Delaunay influenced the work of Marc, Macke, and Klee, leading them away from expressionism.

C. Themes

Rebellion, violence, self-analysis, madness, the brutal and the horrifying, the uninhibited gesture, the frantic activity of the big city, the death grin: all these are theme elements used by the expressionists.

D. General Characteristics

Expressionism represents all the elements that distort or perturb preestablished harmony; the form it takes on canvas and in sculpture manifests violence, dissymmetry, fragmentation and strident communication. Expressionism carries colour, line, and form to the extreme.

III. Fauvism

At the Salon d'Automne of 1905, twelve painters, with Matisse as their leader, caused a scandal with their art works. Catching sight of a small bronze statue in Florentine style in the middle of the exhibition hall ablaze with the strident colours of their canvases, the art critic Vauxcelles cried out, "Donatello parmi les fauves" ("Donatello among the wild beasts"*). The witticism spread in no time, and the artists who had heretofore been termed incoherent or formless were henceforth called fauves.

A. Sources

Total freedom with colour and the cult of primitivism begun by Gauguin were the essential factors in fauvism. After 1907, when the movement had scarcely reached its peak, it began to lose its unity under the increasing pressure of cubism, and Cézanne's influence replaced Gauguin's.

Fauvism is neither a school nor a system, but rather the result of the natural enthusiasm of a group of artists in violent reaction against impressionism and the disappearance of form as it becomes suffused with light. What is important to a fauvist is the coloured form; a picture is an arrangement of intense, vivid colours, not a pretty occasional piece. The following are the opinions of the main representatives of fauvism:

- Vlaminck:
  "What is fauvism? It is my style in this age, my way of rebelling and freeing myself, refusing any school, any recruitment into a movement: it is my blues, reds, and yellows, my pure, unmixed, undiluted colours..." He continued, "I want to set the École des Beaux-Arts on fire with my cobalt blues and vermilions, and I want to convey my feelings with my paintbrushes... What I could not have done in real life without throwing a bomb...I have tried to accomplish in art."*

---

* Translator's note: this citation is a free translation.

- Derain:
  "Fauvism for us was a trial by fire... Colours became sticks of dynamite. They were meant to explode light."*

- Matisse:
  "To produce the equivalent of the light of the sun by means of a technique consisting of orchestrations of colour, passionate transpositions whose truths and theories will be established through enthusiasm and experimental fervour"; he continued: "When I use green, it doesn't mean grass, and when I use blue, it doesn't mean sky... All my colours sing together, like a musical chord."*

B. Themes

Despite the violence of their colours, the fauvists' subject matter showed a certain serenity. For example:

- Joie de vivre, The Open Window, Dance, Dance and Music, and Woman with the Hat by Matisse;

- The Harbour at Collioure, Sailboats, Boats in the Harbour, Serenity, and Woman in a Shawl by Derain;

- A Day in the Country, The Wash-houses, Bougival, Red Trees, The Dancer at the Rat-Mort, Woman in a Straw Hat, and The Tugboat by Vlaminck.

C. General Characteristics

The typical fauvist painting is a grouping of intensely coloured surfaces, and is also characterised by:

- the predominance of warm colours, especially vermilion, which is often juxtaposed with green;

- broad brushstrokes and flat colours applied in fairly thick impasto;

- de-emphasizing of volume through elimination of three-dimensional effects.

---

* Translator's note: this citation is a free translation.

IV. Cubism

It is very difficult to give a definition of cubism, since it is very complex and includes a number of paradoxes and contradictions; briefly, however, it can be said to be an attempt to represent objects broken down into simple geometric elements without regard for the rules of perspective.

Even more than impressionism, cubism had an influence on the majority of contemporary trends in painting, sculpture, and even architecture, because of the extreme importance it attributed to the formal aspect. The cubists continually searched for ways to understand and organize two-dimensional and three-dimensional space. Futurism, dadaism, constructivism, and abstract art are among the movements which have their roots in cubism.

A. Sources and Influences

This important phenomenon of art history was prompted in the early 20th century by two major artistic events:

- the discovery by European artists of African sculpture;

- the Cézanne retrospective and especially the publication of his letters to Émile Bernard, one of which contained the famous message, "Treat nature in terms of the sphere, the cylinder, and the cone, all put in perspective..."*

Subsequently, the Spanish artist Picasso was to paint and display Les Demoiselles d'Avignon in 1907, thereby unleashing a revolution in the visual arts. "All the schools which over the course of centuries preceded cubism succeeded only in producing reforms; cubism created a revolution against the very foundations of art" (Naum Gabo)*.

Picasso was joined in 1908 by the Frenchman Braque and in 1912 by another Spanish expatriot, Juan Gris. They worked together to develop cubism until they were separated by World War I. Other painters were won over by this new approach, among them Fernand Léger and Robert Delaunay, who remained, however, on the fringes of the movement.

---

* Translator's note: this citation is a free translation.

B. Main Phases of Cubism

Three stages can be distinguished in the development of cubism:

- Cézanne's cubism, corresponding to the original individual experiments by Picasso and Braque (1908-1909);
- analytical cubism, more doctrinal and academic, which came about from the association of these two painters, at the same time that their works became indistinguishable to the point of losing their individuality;
- synthetic cubism, following the arrival of Gris, which tended toward pure painting, and also led to new processes, among them collage (1912-1914).

C. Themes

These three phases of cubism, which differ in their technical treatment and materials, used approximately the same subjects. Still lifes were favoured, although representation of people and landscapes was not rejected, especially in the cubism based on Cézanne's example and in synthetic cubism.

D. General Characteristics

The works of the cubists are characterized by:

- their schematized and intellectualized form, which is more crudely simplified than in Cézanne's works;
- the juxtaposition of various aspects of the object (frontal, side, overhead, and cross-sectional views, for example); in analytical cubism, these multiple viewpoints typically take the form of many-facetted planes reminiscent of cut glass, while in synthetic cubism, there are fewer surfaces, they are larger, and they are given a flatter treatment;
- a limited range of colours: in analytic cubism colours tend to be monochromatic, in shades of grey, brown, ochre, and other neutral or dull tints, while in synthetic cubism the colours are brighter;

- representation of fragments of objects, which, given that the multiple surfaces make the picture difficult to decipher and understand, must necessarily retain enough realistic details to be identifiable;

- synthetic cubism's collages, in which glued paper mimicking wood or marble, for example, introduces elements which recall concrete reality.

V. Surrealism

In 1924, the surrealist movement was founded by André Breton and Louis Aragon. Inspired by research into the mysteries of the human psyche by psychoanalysts like Freud and Jung, the founders of surrealism claimed to have "brought about the conversion of art to the religion of the unconscious."* At first, surrealism was a literary movement which included Éluard, Aragon, Soupault, and Breton; eventually, it had a renewing influence on the visual arts, encouraging processes of creation which used psychological impulses freed from the control of reason and in conflict with received values.

A. Sources and Influences

Two influences contributing to the rise of surrealism should be mentioned:

- the first went back through a whole line of painters of the past, such as Bosch, Fuseli, Arcimboldi, Goya, Blake, Redon, and even da Vinci, who tried to approximate the power of dreams; more recently this influence was found in the works of painters such as Chagall and de Chirico, who heralded the first stage of surrealism;

- the second, contemporary with surrealism, was a movement called "dada" or dadaism, founded by the Rumanian-born poet Tristan Tzara.

. Dadaism

Dadaism, a movement which broke completely with Western cultural traditions, sprang out of cubism; it was a reaction to World War I. It began in the Cabaret Voltaire in Zürich in 1916. Dadaism, which translated its nihilistic attitude into anti-establishment actions, had as its goal the destruction of Western civilization's aesthetic, moral, philosophical, and religious values. Its name was significant. According to one story, the name "dada" was found when a dictionary was opened at random to the word; another version says that the name was chosen because it is common to the baby talk of several languages, and this reference to infant babbling pointed to what was new, fresh, and primitive in art that depended on chance and the unconscious.

---

* Translator's note: this citation is a free translation.

Dadaism manifested itself in:

- demonstrations which often caused a scandal and whose goal was to respond to society's incoherence by presenting the absurd (performances and exhibitions such as simultaneous poetry readings, bizarre dances, **bruitisme** or noise-music, and static poems, in short, all sorts of provocative experimentation indicative of its proponents' contempt for the world);
- dada objects, among them "ready-mades," a term adopted by Duchamp to describe the incongruous and banal **objets trouvés** or "found objects," which he used, often with little modification, to express his protest against the aesthetic ideal of beauty and to assert the importance of the spontaneity and vitality that spring from chance, disorder, and anarchy;

Dada was self-destructive, but out of its frenzy of negation came other approaches to art, among them surrealism.

B. Themes

Breton had remarked on "the extent to which the symbolic imagery suggested by dreams can be a source of poetry."* From this source, the surrealists drew fantastic, bizarre, visionary, hallucinatory, obsessive works; their goal was to evoke surprise and disorientation, and thereby lead to the liberation of the mind.

C. General Characteristics

The surrealists based their use of chance and accident on Freud's psychoanalytic studies, which encouraged free association and the analysis of dreams. They took part in seances and the cadavre exquis game, and used automatic writing, dream transcription, and the so-called "decalcomania" technique for producing random configurations.

---

* Translator's note: this citation is a free translation.

In painting, surrealism appears in various guises and is difficult to delimit, but two particular forms can nevertheless be described:

- one, called automatism, corresponds to the area of discovery suggested by Breton and some of its manifestations prefigure lyric abstraction; it is a sort of hallucinatory vision which is found, for example, in Arp's arrangements "according to the laws of chance," Ernst's "visible poems" using collage or rubbings, Masson's automatic writing, Klee's unexpected combinations of elements and his later ideographs, and especially Miro's fantastic, humorous creations (automatism was to flourish in Québec in the work of Borduas);

- the other was the representation of a strange and marvellous universe (often composed of very realistic forms which were given a magical aspect by the unexpected way in which they were treated and arranged), which claimed to bear witness to the activity of the unconscious; examples are the dream world of Magritte's paintings, the desert-like place in which Dali's strange objects incongruously appear, and Tanguy's vague spaces with their anomalous assortments of figures and elements.

Ernst contributed to the development of surrealist sculpture; Arp's experiments were of a more personal nature. Later, Giacometti was to represent an important step with his search for a reality that lies beyond appearance.

VI. Abstract Art

The term "abstract art" refers to works which do not represent, at least voluntarily, any real elements such as persons, objects, or vegetation. It is also known as non-figurative, non-objective, or non-representational art. There are many definitions of abstract art, and a description of its main directions gives only a general overview of the various ways in which it is manifested. Moreover, a number of the important artists who created abstract art are difficult to place in any specific category; among these are Robert Delaunay, Klee, and de Staël.

A. Sources

Abstract art began in Munich and Moscow, took root in Paris, and then spread to the United States as painters fleeing Nazi repression emigrated to New York; it eventually spread throughout in the world. The first intentionally abstract works of art probably date from 1909-1910; one is by Picabia, another by Kandinsky. Kandinsky's works opened the way to experiments in lyric as well as geometric abstraction.

B. General Characteristics

Abstract art falls into several categories, which have different names depending on the exact form it takes as well as the country or the period in question. For instance, lyric abstraction includes gestural painting and tachism in France, action painting and abstract expressionism in the United States, and automatism in Québec.

. Lyric Abstraction

Lyric abstraction tends toward great visual freedom in form and spatial organization. The artists associated with it, in their desire to express feelings, states of being, or inner impulses, prefer the spontaneous gesture to rational control. Hans Hartung's abstractions are characterized by graphics formed of bundles of lines reminiscent of Oriental calligraphy. Georges Mathieu produced dribbles, spots, and splashes of colour applied with the hand or a rag or even squeezed directly from the tube. The American Jackson Pollock used sticks, large brushes, trowels, or palette knives, or he applied paint with a syringe and allowed it to dribble. Borrowing a technique invented by Ernst, he developed the process of dripping, which consists of letting paint run onto the support from cans with holes punched in the bottom, which are moved about on the end of a string.

Other proponents of lyrical abstraction should be noted: for example, Franz Kline, who used broad brushstrokes, sometimes even painting with a floor mop; Pierre Soulages, who paints strongly architectural works dominated by rectangular black forms; Roger Bissière, whose spots of subtly shaded colour form a more or less densely packed mass; and Clyfford Still, who emphasizes coloured textures.

. Geometric Abstraction

Experimentation with the use of simple geometric forms in visual art developed in Russia between 1910 and 1920 with the suprematist movement, whose most important painter was Malevich. Later, Malevich joined the constructivists, a movement which brought together painters, sculptors, and architects who at the dawn of the Russian revolution formulated a new aesthetic and wanted to change the means of artistic production. In order to integrate art into the new state, simplified forms and industrial materials were to be used. The constructivists' ideas were given expression in Germany by the Bauhaus school*, whose members wanted to revolutionize architecture, art, and design by rethinking the concepts of form and function in an industrial society.

---

* See: Walter Gropius and the Bauhaus, pp. 181-183.

Among the artists following this trend in abstract art, the Dutchman Mondrian is of great importance. This painter used a wholly geometrical visual vocabulary and developed a visual universe reduced to the most basic elements: right angles, which emphasize the meeting of the vertical and the horizontal (providing a firm support), and flat areas in a limited range of colours (white, black, grey, and the three primaries). Mondrian's art has had a strong influence on modern architecture and design.

Geometric abstraction is widespread in the United States, where it is often called "hard-edge." It appears in a number of forms, including the purist approach of Ad Reinhardt, Barnett Newman's stripes, Kenneth Noland's concentric circles, and the "shaped canvases" of Frank Stella.

. Color Field Painting

This trend in painting, which emphasizes meticulous, well-thought-out control of colour effects, makes use of large areas of colour. Mark Rothko's works are a notable example; he filled his canvases with coloured rectangles whose varying density evokes an atmosphere rather than a form. Also noteworthy are Robert Motherwell, whose paintings are organized around often massive signs which alter and give structure to a homogeneous space, and Yves Klein, who created completely monochromatic surfaces.

. Optical Art

This form of abstract art, popularly known as op art, combines Mondrian's neoplasticism with the laws of physical optics to create the illusion of movement within a rigorous composition, through the use of visual effects which produce virtual rather than real motion. Vasarely, with his studies of light and of the illusion of movement created by optical processes, can be considered as a precursor of op art. His experiments resulted in art works consisting of structures defined by the repetition of strictly geometric cells (usually circles or squares) in flat colours, producing scientifically planned formal and chromatic harmonies.

To create their various optical effects, works of op art often use binary systems which contrast black and white, bright and dull, full and empty, round and square, straight and curved, coloured and uncoloured, light and dark, transparent and opaque, right and left, or warm and cool. The essential characteristic of op art is its systematic and rigorous exploration of the fundamentals of visual language and technique, in order to create illusions of movement and changing form. The effects produced include moving closer and moving farther away explosion and implosion, and coalescing and diffusing.

in op art sculptures or works in relief, viewers are able by their own movements to change at will the impressions they perceive.

. Kinetic Art

Op art soon began to use the resources of actual (real) movement: the result was kinetic art.

Kinetic art had already appeared by the early 1920s in Naum Gabo's motorized constructions made of metal wires. It took many forms. Starting from Duchamp's rotating disks, and continuing with Calder's mobiles, which created veritable aerial ballets of surrealist inspiration in which the balance rather than the movement of the elements was emphasized, kinetic art has undergone significant development during the 1960s. Examples are Rickey's sculptures made of metal plates which follow strict trajectories; Tinguely's creaking assemblages of machinery; Takis' works, which use magnetic effects; Wen Ying Tsai's cybernetic sculptures, with their fusion of art and technology; and examples of biotic art, such as Haacke's grass cubes.

To produce its variety of oscillations, rotations, and propulsions, kinetic art sometimes uses natural phenomena like gravity or the movement of air or water; sometimes it has recourse to electric, electromagnetic, or electronic devices to produce movement; sometimes it employs the computer; sometimes it even depends on the active participation of the viewer. Motion may be slow or rapid, rhythmical, intermittent, or continuous, and in some cases, almost imperceptible. It may be accompanied by sound or light effects.

VII. Pop Art

Following abstract art's long ascendancy, pop art demonstrated a massive return to figurative or representational art. Pop art owes its name to the motifs that inspire it and the objects that it represents. The pop iconography reflects the urban environment and the mass media. To some people, it appears to be a glorification of the American way of life; to some, it represents a critical judgement of the consumer society; and to others, it simply demonstrates the artists' flirtation with the vulgar and the banal.

A. Sources and Influences

Pop art is short for "popular art." Both England and the United States claim to have originated it. It appeared around the 1960s in individual works by artists such as Kienholz, Rauschenberg, and Johns.

Because of its themes, pop art is in a line of descent from Duchamp's "ready-mades." In its predilection for a cold and mechanical manner, it is in opposition to the value placed by action painters on personal technique, and in fact to the entire concept of expression. When pop artists integrate real objects into their paintings, they are also going beyond classical notions of painting and sculpture.

B. Themes

If it is said that pop art is the reflection of a society based on consumption, it is because pop art's themes are taken from that society and because it imitates the consumer society's style and modes of production. Pop art draws its subjects from the most ordinary, banal aspects of objects such as food, clothing, furniture, appliances, tools, labels, posters, comic strips, and magazines. While maintaining its references to commercial images, pop art also makes many allusions to official art, and thereby establishes a certain relationship between the art in museums and commercial or mass media art, between high art and popular culture.

C. General Characteristics

Pop art is always distinguished by its popular character, but may take various forms, for instance, pop art assemblages, pictorial pop art, and even pop art sculpture.

, Pop Art Assemblages
This name comes from the form taken by the first works of pop art. Examples are Kienholz's assemblages of unrelated objects; the collages of advertisements, fragments of magazine pages, etc., used by Rauschenberg in his "combine paintings"; and Johns' bronze casts of ordinary objects, which reinterpret the idea of the "ready-made" using a more pictorial technique.

Pop art "happenings" represent a more ambitious method for creating assemblages; they attempt to produce a sort of ephemeral collage by making real people part of the work of art. Happenings are a kind of hybrid of visual art and theatre, and consist of unrelated, often spontaneous, and frequently bizarre actions, in which the artist and the spectators themselves become their own show.

. Pictorial Pop Art
Pictorial pop art is based on representation of objects as they are presented by the mass media. The techniques used tend to make the presence of the artist invisible, as in commercial art. Examples include Lichtenstein's enlargements of comic strip illustrations, Wesselmann's close-ups, and Warhol's stencils and silk-screen prints in which the artist goes so far as to use assistants in the production of the work to emphasize the impersonal nature of his artistic creation.

. Pop Art Sculpture
In a similar spirit, pop art sculpture is the reproduction of ordinary objects, often enlarged or distorted to some extent. Examples include Oldenburg's soft sculptures and Segal's and Kienholz's use of cast figures of people incorporated into real elements of the surroundings to make "environments."

VIII. Contemporary Realism

Through pop art, some visual artists attempted a reconciliation with realism. Contemporary realist artists have tried to become independent of pop art by seeking another system of realism; they offer an image with a simpler and more direct narrative function. According to Kanovitz, the artist should attempt to recreate directly and objectively the intrinsic expressiveness of what we actually see. This trend in art originated in America, but the artists influenced by it have never formed a homogeneous group. There is a certain amount of confusion, moreover, between pop art and the various forms taken by the new realism, which include hyper-realism, photo-realism, painterly realism, and super-realism.

A. Themes

The new realists find in the urban environment the inspiration for a new, precise kind of landscape painting of subjects that have never before had this technique applied to them.

B. General Characteristics

Contemporary realists advocate photographic realism and the abandonment of all use of form for form's sake, and use aids like photographs and post cards for visual documentation. They are characterized by their objective representation of people and elements of their surroundings, by their attention to detail, and by their meticulous technical treatment.

IX. The Modern Movement in Architecture

The history of architecture has been marked by the presence of dominant tendencies specific to a given country or region during a given period. For example, in ancient times Hellenistic architecture was widespread in the entire Mediterranean area; later, European architecture was characterized by its Gothic and Renaissance styles.

The ease of communication typical of the 20th century has caused the latest of these architectural tendencies to be more widespread geographically than any earlier movement. From its start in the 1920s, it was to reach its maximum extent around 1950; since the early 1970s, increasing numbers of theoreticians and architects have been considering it a thing of the past. This movement, like earlier ones, had its own ideology, theory, and practice, but their conjunction was sometimes accidental and often completely irrational. On the whole, nevertheless, it had enough coherence and continuity to warrant, quite early in its development, that a name be found for it.

People began to speak of modern architecture or the modern movement in architecture; this was not simply a chronological description, but rather a reference to an intentional effort toward modernity. Modern architecture was in its very essence revolutionary, avant-garde, and even utopian, and it was totally oriented toward the future rather than the past. It was associated with youth and with political, intellectual, and aesthetic renewal. It was an optimistic movement, infused with a belief in progress through science and technology.

Rationalism and functionalism are qualities associated with the modern movement, and here again, the terms are more than simple descriptions. All architecture is in its own way rational and functional, but the modern movement was in quest of a visual expression of structural rationality and physical functionalism, to the exclusion of all other elements of the architectural language. Modern architecture was presented and advocated as no more than a logical, efficient response to physical and technical problems.

A. General Characteristics

In discussions of architecture, the appearance of an "international style"* is often underscored. In effect, the new architecture often ignored natural and cultural differences and left in its wake a certain visual uniformity. To a certain extent this uniformity was the result of trendiness or superficiality, lack of imagination, or simply taking the easiest course, but it was also conscious and systematic. It expressed a basic faith in the universality of the human spirit, and it was an affirmation of unity and solidarity rather than individuality or specifically local characteristics. It translated into aesthetic terms the standardization of the new industrial society.

Proponents of the international style felt it incumbent upon them to find a corresponding visual equivalent to the principles on which the new society was based. They immediately rejected any models provided by academic architectural tradition, which they considered decadent. Instead they looked for models in popular or folk architecture, which represented a return to a kind of primitive purity and to the collective consciousness of the people, and especially in the world of industry, whose newness and pragmatic spirit were a guarantee of authenticity and modernity.

The new architecture was thus stripped of ornamentation and the purely decorative. It was to include only what was justified by the construction process or by the use to which the building was to be put. Architecture no longer extolled the exceptional or glorified the handwork of the craftsman, but rather adopted industry's standardized, repetitive products. As an affirmation of its modernity, it tended to use new, non-traditional materials like steel, glass, and concrete. To demonstrate the rationality and the industrial (and hence artificial and anti-natural) character of the new architecture, architects chose basic geometric forms like cylinders and parallelepipeds. The right angle reigned supreme, from furniture design to city planning. Colours were consciously limited to a palette of harsh primaries, eliminating any confusion with the subtler shades of nature.

B. Masters of Modern Architecture

The preceding brief analysis is, like the modernists' palette, lacking in subtle shadings. It represents a kind of schematization of the ideas and forms of modern architecture during the period from 1924 to 1930, when the modern movement was in its first stage of rapid development. A description of some of the individual architects who gave the movement form and substance will provide additional and more detailed information about it.

---

* The "international style" is the name given to the modern movement by the American architect and critic Philip Johnson, who wished to emphasize the homogeneity of the movement throughout the world.

It was paradoxical, but probably inevitable, that modern architecture, which claimed to draw its inspiration from an impersonal and universal logic, was deeply marked by the ideas of a number of individual master architects.

Frank Lloyd Wright

Frank Lloyd Wright (1869-1959) was already a recognized architect before the birth of the international style. In a number of aspects of his work and personality, this American architect belongs to the first or **art nouveau*** stage of modern architecture rather than to the modern movement itself, which his radical individualism prevented him from joining and which in fact he had little use for. He was nevertheless to play an important role in the genesis of this movement, and his own career, as it parallels the development of the modern movement, can serve as a comparison.

The Chicago School

Wright had his first experience as an architect in the 1890s in Chicago, with the firm of Adler and Sullivan. He thus had direct contact with the Chicago School and its most noteworthy representative, Louis Sullivan (1856-1924), who had a major influence on Wright. Sullivan had the good luck to participate in Chicago's building boom in the 1880s and 1890s, which changed Chicago from a small town with wooden houses to the Midwest's major metropolis. He was the first architect to formulate visual solutions adapted to the new structure of the skyscraper. A formula taken from one of his works, "Form follows function," was to become the slogan of the functionalist movement.

Characteristics of Wright's Work

Wright began his independent career in 1893; behind him was Sullivan's heritage, and before him lay the needs and requirements of an industrial society in rapid expansion. In contrast to many architects of the time, he felt that industry was a marvellous tool that could result in an era of splendour for humanity, if only artists knew how to take advantage of it. He called upon artists to provide a "soul" for this new world, a style which would reflect its values and hopes. Between 1900 and 1914, he devoted himself to creating this style, which he called the "Prairie Style."*

---

* **Art nouveau**: a movement of renewal in architecture and the decorative arts that was widespread throughout Europe and the United States between about 1880 and 1910.

The effort was not completely successful. Wright's optimistic, idealistic, and somewhat naive ideas left unanswered many questions about the place of architecture in an industrial society. World War I soon led Europeans to articulate these questions more clearly. This first stage in Frank Lloyd Wright's professional life was nonetheless to have a decisive influence on Europe's avant-garde by giving them a model and a rallying point. The success of the exhibitions of his work in Germany and Holland in 1910 bears witness to this fact.

Residential architecture was the essential theme of Wright's work. During this period he was already producing brilliant works that demonstrated his creativity, not only in the buildings themselves, but also in their gardens and interior arrangement, which he planned down to the smallest details, requiring complete respect for his conception by his clients. Like other art nouveau masters, Wright also designed the clothes his clients were to wear.

His major works during this period were for the most part built in or near Chicago. The Charnley House (1892), executed for Adler and Sullivan, already bore Wright's individual stamp and demonstrated his taste for simple, strongly articulated geometric structures; the plan was massive, with closed volumes. The Winslow House (1893) had a garden incorporated into it and a large overhanging roof; the latter feature would become a typical element of his style. The Robie House (1908), generally considered one of the high points of his career, carried further the extension of the roof and incorporation of the garden by means of low walls which added length to the house; its volumes were more articulated and the less compact plan extended outward in several directions. In addition to these houses, two other works should be mentioned: the Oak Park Unity Church (1904-1906), and the Larkin Building, which housed the administrative offices of a company in Buffalo, N.Y.

After being out of the public eye from 1916 to 1929, Wright began an astonishing second career which lasted thirty years. But times had changed. The modern movement, which had developed in Europe and which was just becoming established in the United States during the 1930s, had developed in a direction that did not accord with Wright's ideas. Isolated by an outdated theory and by his own nature, Wright at times seemed to be cultivating a rather forced originality. He nonetheless remained an incomparably skillful creator, and in the late 1950s, when the first signs of weariness with the modern movement and rebellion against it appeared, Wright provided a number of young architects with the models for a non-conformist modernism deeply rooted in the traditions of North America.

---

* "Prairie Style" because Chicago is in the prairie region of the United States.

Wright's recognition as a national architect was a somewhat belated tribute, since he had from the beginning clearly expressed his determination to be the architect of the American dream in which he so strongly believed. He tried to give form to this dream in a new series of residences, his "Usonian"* houses. The American way of life also inspired his proposal for an ideal city, which he called "Broadacre City." Here also he was attempting to formalize an ideal of the American city. Broadacre City was egalitarian, democratic, and individualistic, halfway between city and country, dependent on abundant use of the automobile (the quintessential tool of democracy, according to Wright, since it freed the individual from any communal organization). Developed between 1934 and 1958, Broadacre was merely a parallel, idealized version of the American reality, which in fact has meant a car for everyone, with its logical consequences, such as bedroom suburbs and the urban sprawl of which Los Angeles is the best (or worst) example.

Wright's most remarkable works during this period are the offices and factories of the Johnson Wax Company in Racine, Wisconsin (1936-1939); the Guggenheim Museum in New York (1943-1959); and a number of large residences, notable among which are "Falling Water" at Bear Run, Pennsylvania (1936), and his own home and studio, "Taliesin West" (1928), which is the ultimate example of his quest for individual liberty and for a heroic confrontation with nature.

Walter Gropius

Gropius (1883-1969) benefitted early in his career from contact with a group of creative members of the German avant-garde, the **Deutscher Werkbund**. This institution was devoted to the development of German industrial art, and its theoretical and practical work had a profound influence on design and architecture in Germany until the start of World War II.

It is not surprising that Walter Gropius, an active member of the Werkbund, first became famous for his design of an industrial building. His Fagus factory in Alfeld (1911) contained new elements that were to become the hallmarks of modern architecture. In fact, except for a few details, this bulding could pass for a recent construction; the visible metal structure, industrially standardized windows forming horizontal bands, and unsupported corners are all there already, and the building stops just short of curtain wall construction. In 1914, at the Werkbund's first exhibition in Cologne, Gropius produced a comparable building (model factory and offices) which demonstrated his idealized vision of industrial work as the basis of a new culture. His use of transparent stairwells attracted particular attention on this occasion. At this point, Wright's and Gropius' ideas were still quite close, but World War I and its consequences were to lead the two men on divergent paths.

---

* "Usonian": from Usonia, a name invented by Wright from "U.S." to represent his ideal America.

The Bauhaus

In 1919, Gropius began the most significant stage of his career: he founded the Bauhaus. This remarkably original institution, formed of the combined Art School and Applied Art School in Weimar, was, until its dissolution in 1933, the symbol of rationalist, functionalist architecture and design. Gropius remained its director until 1928. The Bauhaus brought together renowned artists and a variety of techniques. It was a teaching institution, but also a laboratory for industrialized man's new culture, in which professors and students were both the researchers and the experimental subjects. It also included a research department which produced prototypes for many industrially manufactured objects.

The extreme political tensions which divided Germany during this period profoundly affected the Bauhaus. Within the school, these tensions led to an important change. After 1921, Gropius abandoned his early anarchistic, idealistic vision and adopted a more controlled, authoritarian approach. This development contributed to the very homogeneous style of the Bauhaus' productions, their aesthetic based on standardized forms, their simple geometry dominated by right angles, and their use of black, white, and the primary colours. The artist's individuality was overshadowed by the collectivity, and the craftsman's originality was swallowed up in the anonymity of mechanised production.

By the end of the 1920s, the Bauhaus' ideas and forms had found a large audience among young European architects; the dispersal of the Bauhaus group was to spread the movement still further. In 1937, Gropius left Germany, and in 1938, he settled in the United States, where he soon became director of the Architecture Department of Harvard University. A number of other members of the Bauhaus also crossed the Atlantic, including Mies van der Rohe, who had been director of the Bauhaus from 1930 to 1933.

In a matter of a few years, the presence of these renowned Bauhaus members and the enthusiasm of their American disciples made the international style the official architecture of the United States and, in consequence, of the entire Western world and its cultural satellites.

Gropius' Accomplishment in the United States

Walter Gropius himself pursued a rather discreet career in Boston; faithful to his pre-war principles, he preferred the anonymity of a team, The Architects' Collaborative (TAC), to the affirmation of his own individuality, and he continued to devote part of his time to teaching and theory. His works of this period include a large number of private residences, among them his own house, built in 1938 in Lincoln, Massachusetts with the collaboration of Marcel Breuer. The austere, serene modesty of these houses is resolutely in opposition to the dramatic and purposely ostentatious appearance of the works produced by Wright at the same time. Their simple forms based on right angles, their flat roofs, and their industrial windows inspired very little later domestic architecture; Americans remained attached to their traditions and to Wright's style of modernism rather than Gropius'. On the other hand, his public buildings were very influential. Among them are the Harvard University Graduate Centre (1950) and a large number of elementary schools which he designed with TAC between 1950 and 1956.

Le Corbusier (Charles-Edouard Jeanneret)

While Walter Gropius and Le Corbusier (1887-1965) bore a certain resemblance to each other in their actions, they differed greatly in their personality and their works. Gropius had an entirely conventional training, and while he was an architect of great originality, his seriousness and modesty made him seem somewhat colourless. Le Corbusier, in contrast, produced the immediate impression of a brilliant, controversial, even marginal architect, and a spectacular polemicist. Rightly or wrongly, his name, more than anyone else's, has remained associated with the concept of modern architecture.

Characteristics of Le Corbusier's Work

Le Corbusier's fame began with a series of villas built between 1922 and 1925. For the Paris Exhibition in 1925, he built the Esprit Nouveau pavilion, a virtual illustration of the ideas promulgated by the magazine of the same name which he published to combat the "art deco"* ideology. His stand against a form of modernism that he considered superficial and outmoded was accompanied by preparation of a project for a city of three million inhabitants that illustrated his vision of the modern metropolis.

Today's ideas are all there: zoning, green spaces, autoroutes, high-rise construction, and elimination of traditional narrow streets. Le Corbusier's work was a far cry from the Bauhaus' methodical collective experimentation. He was sure of the truth of his vision, and he proclaimed it unhesitatingly in his architecture and in writings such as Towards a New Architecture, published in 1924, in which he announced the advent of a new architecture based on modern technology and elementary geometry, and in which he pointed to airplanes, ocean liners, automobiles, and the grain elevators of the great North American ports as models for a new art of construction.

From then on, Le Corbusier was at the centre of architectural life. 1928 was another important year for him. He built the Villa Savoye, still considered one of the classics of modern architecture, which incorporated architectural elements that were to characterize his work: **pilotis** (free-standing piers), roof terraces, open floor plans, independant structural skeletons, and walls freed from their load-bearing function. He was also the principal author of the famous Athena Charter (1943), which was intended to be a sort of charter of human rights for 20th century man in regard to architecture and city planning. This document, which has since been criticized for its a priori approach and its simplistically universal character, nevertheless had a considerable influence on city planning in both North America and Europe. It advocated, among other things, radical zoning of cities and replacement of traditional city structures like streets and squares by immense green spaces containing a scattering of high-rise buildings connected by highways. From then on, Le Corbusier's reputation and production began to spread beyond France and even Europe. His apartment block or "extended dwelling" in Marseille, the **Unité d'habitation** (1947-1952), which he conceived as a prototype for modern urban residential architecture, is one of his major works. The building, which put into practice Le Corbusier's ideas for mass dwellings, consisted of a single tall slab large enough to house an entire self-sufficient community; it attempted to recreate vertically the natural neighbourhood unit (the village, or the town or city neighbourhood) that had more or less broken down in the modern city. For Le Corbusier, hallways became the building's indoor streets, and the structure was planned to contain various shops and other community facilities which would avoid the residents' having to waste time going long distances to run their errands. In addition, every dwelling had its own spacious balcony to compensate for not having its own plot of ground. This attempt to build an economical and comfortable habitat without wasting urban land on endless bedroom suburbs aroused violent controversy. Notwithstanding, Le Corbusier was to have many imitators; unfortunately, their works were often much inferior to his.

---

* **Arts décoratifs**, or art deco: an architectural and decorative tendency which was established as a style in 1925, when the **Salon international des Arts décoratifs** was held in Paris. This style, which was a descendant of art nouveau, became widespread throughout the Western world, and lasted until at least the 1950s.

Neo-Brutalism

Before World War II, Le Corbusier's architectural forms were always marked by the simple geometry of right angles and parallelepipeds. They demonstrated his adherence to the industrial aesthetic and the standardization of the modern world; they had the appearance of practical, efficient machines. From this point of view, the Unité d'habitation in Marseille marked a change which prefigured neo-brutalism. The concrete used was not smooth as in the past but rather brut, or rough, with the marks of the wooden mould into which it had been poured still on it. Le Corbusier intended the building to show in this way the work that had gone into its construction, and to acquire a richer, less perfected texture that would seem more human and less mechanical.

Between 1950 and 1955, Le Corbusier built the chapel of Notre-Dame-du-Haut at Ronchamp, France. In this work, the very forms used in the building are irregular, almost primitive, like those of some prehistoric monument. This new mode of architecture indicated a significant development in Le Corbusier's work, and distinguished him once again from the Bauhaus architects, who believed that the same visual language should be used universally. Le Corbusier made a distinction between genres, and his conception varied according to the nature of the project. But there is more to it than that. Le Corbusier had already achieved glory, and was rebelling against the conformity of his own admirers. He set out to disconcert them by going back to one of the foundations of his training which had almost been forgotten: the architecture of the people. This new style was to be imitated as much as his original style; it was the source of an architectural movement, neo-brutalism, which would dominate international architecture in the 1960s.

Le Corbusier's Last Achievements

Le Corbusier continued to write, paint, and build until his death. Between 1951 and 1957, he had the opportunity to carry out the urban planning of an entire city and to design a number of public buildings for Chandigarh, the new capital of the Indian state of Punjab. The city was conceived strictly according to the principles of the Athens Charter, and reflects Le Corbusier's aesthetic as applied to the construction of public monuments, with its checkerboard plan and vast empty spaces punctuated by large concrete buildings which resemble sculptures.

Ludwig Mies van der Rohe

Mies van der Rohe (1886-1969) was director of the Bauhaus from 1930 to 1933, and was the most purist of the architects of the modern movement. His aesthetic is illustrated by two well-known quotations: "Less is more," or, in other words, everything that is not absolutely necessary should be eliminated; and "God is in details," implying that the key to architecture is found in meticulous attention to details.

Mies van der Rohe was born in Germany and emigrated to the United States in 1937, where he became director of the Architecture Department at the Illinois Institute of Technology (I.I.T.). Modern architecture had come full circle: it had begun in Chicago, and one of its most influential proponents returned there.

Mies was the modern architect most admired in the United States. His influence on the North American environment was extensive. Among his works are:

- the German Pavilion at the Barcelona exhibition (1929);
- the Tugendhat House in Brno, Czechoslovakia (1930);
- the I.I.T. buildings in Chicago (1942-1956);
- the Promontory Apartments in Chicago (1946);
- the Farnsworth House in Plano, Illinois (1950);
- the Seagram Building in New York (1958);
- Westmount Square in Montréal (1969).

Alvar Aalto

Alvar Aalto (1898-1974) was the most famous and influential representative of the Scandinavian school of architecture which became dominant in Europe and to a certain extent in America during the 1950s and 1960s.

Aalto illustrates a less rigid and less technological functionalism that is more open to traditional influences. He is sometimes compared to Frank Lloyd Wright because of his love of natural materials and his somewhat marginal position in the modern movement. Among his works are:

- the Paimio Sanatorium in Finland (1930);
- the Villa Mairea in Noormarkku, Finland (1937);
- The M.I.T. dormitories in Cambridge, Massachusetts (1947-1949);
- the cultural centre in Helsinki, Finland (1955-1958).

Richard Buckminster Fuller

Buckminster Fuller (1895-1983) was born in the United States, and was above all an engineer. He is the best-known representative of the technological movement in post-war architecture in the United States.

His career began in the 1920s with his plans for prefabricated structures and rapid vehicles, but he is best known for his development and promotion of the structures called geodesic domes. These structures can be made out of a variety of materials (metal, wood, or cardboard, for example), but they always take the form of a sphere made of triangular or polygonal facets. They make it possible to cover large spaces or enclose vast volumes very cheaply.

The most spectacular example of this type of construction is in Montréal: the American pavilion at Expo '67, which later became the Biosphere and is still standing on Île Notre-Dame.

RELATED CONTENT IN 514

CONTEMPORARY ART IN QUÉBEC

I. Painting

While in Europe, starting in the late 19th century, the major movements in art were following each other in rapid succession, painting in Québec retained a certain traditional character; historical and religious subjects, portraits, landscapes, and genre painting were treated with a great deal of concern for accuracy of representation, in complete obedience to the classical, academic laws of composition. Not until the 1920s did artists influenced by impressionism, cubism, and fauvism begin to use a lighter brighter range of colours and to compose their pictures with greater freedom*; among them were Marc-Aurèle Fortin, Stanley Cosgrove, and Goodridge Roberts. During the same period, Louis Muhlstock and Fritz Brandtner attempted to incorporate urban, realistic themes into painting, in contrast to the traditional rural landscapes and genre scenes.

In 1939, John Lyman founded the **Société d'art contemporain**, which brought together artists and art lovers who hoped to encourage and promote modern art. This group organised several art exhibitions in order to awaken the public's interest in new ways of seeing and understanding painting. Borduas joined the founding group and played an important part in it.

A. Pellan and Prisme d'yeux

When Alfred Pellan returned to Montréal from Paris, he began to teach at the École des Beaux-Arts. His ideas conflicted with those of Maillard, the director of the institution, who offered only the most academic, rigid art instruction. Pellan was in favour of a freer kind of teaching, which he was successful in establishing after Maillard resigned in December, 1945.

The last Saturday of every month, Pellan used to invite a group of artists to come and spend the evening discussing art and playing the cadavre exquis game, just as the surrealists in Paris had done. In February, 1948, Prisme d'yeux, written by de Tonnancour and signed by some fifteen artists, including Pellan, was published. It set forth their principles, among them:

---

* This tendency, which can be termed "modernist," had already been heralded by artists such as Ozias Leduc, Aurèle de Foy Suzor-Côté, James W. Morrice, and A. Y. Jackson.

- the fundamental independence of each member of the group;
- pluralism in pictorial and ideological choices;
- rejection of all aesthetic and political doctrines;
- rejection of an official leader;
- integration of painting within the general framework of life.

As time passed, Pellan increasingly withdrew into himself and concentrated on his own personal production. A virtuoso of dynamic form and pictorial space, he made his visual statement with his brilliantly coloured paintings, in which his flawless technique produced rigorous compositions overflowing with energy.

B. Borduas and the Automatists

Paul-Émile Borduas taught at the École du meuble in Montréal. A circle of young artists formed around him; this group, which came fully into its own in 1944, met every Tuesday at his house.

The group included Marcel Barbeau, Jean-Paul Mousseau, Jean-Paul Riopelle, Pierre Gauvreau, Fernand Leduc, Henriette Fauteux-Massé, and Marcelle Ferron. They organized combined "exhibitions-gatherings-discussions" to make the public aware of the art issues that concerned them. In 1947, they held an automatist exhibition in Montréal. Tancrède Marsil, in an article on Borduas and the automatists which appeared in Quartier Latin (February 28, 1947), gave the following definition of automatism: "... to create new intuitions simply by the interplay of colours under the effect of the subconscious mind."* Automatism implied:

- rejection of the academic tradition;
- belief in the importance of intuition, instinct, and the creative impulse;
- espousal of non-figurative painting.

In their manifesto, Refus global, published in August 1948, the automatists vigorously denounced the oppressive authoritarianism of church and state, demanding absolute freedom in art and life. As a result of these views, Borduas suffered persecution and was dismissed from his teaching position at the École du meuble.

---

* Translator's note: the above citation is a free translation.

The automatist group broke up in the early 1950s and its members went their separate ways. Gauvreau's paintings became heavier and more opaque; the work of Riopelle, who lives in France, frequently draws its inspiration from the Québec countryside; the paintings of Leduc, who also lives in France, are serene, non-figurative landscapes. Borduas, for his part, withdrew to St-Hilaire and continued his work with stubborn persistence. In 1953 he left Québec definitively for New York; from there he went to Paris, where he died in 1960.

During the 1950s and 1960s, a number of other artists, while not belonging to the automatist movement, nevertheless produced work which bore a resemblance to that of their automatist forerunners in its direct, expressive gestural technique. Among them were Roland Giguère, Rita Letendre, Edmund Alleyn, Lise Gervais, Marcelle Maltais, and Jacques Hurtubise. Later several of these artists developed different forms of expression and tried new visual experiments.

C. Jauran and the First Plasticiens

In Québec, automatism reached its peak with the April 1954 exhibition, La matière chante. By this time, other artists were reconsidering non-figurative art and attempting to counter the spontaneous, lyrical effusion of the automatists with more rigorous pictorial construction.

The art critic Rodolphe de Repentigny, who used the pseudonym Jauran, became a moving force behind painting in Québec. With Jean-Paul Jérôme, Louis Belzile, and Fernand Toupin, Jauran published the Manifeste des plasticiens in 1955; its proposals included:

- abandoning any romantic attitudes by stripping painting of all accidental or expressive elements;
- concentrating on purely visual elements through greater simplicity of means.

  The manifesto was followed by a number of aphorisms, such as the following:*
  "All that remains of the spiritual life is argot."
  "In 1955 there is no such thing as sacred art per se; all art is sacred."
  "A work may be the creation not simply of the artist alone but also of the viewer or of an entire society."

---

* Translator's note: the following citations are a free translation.

D. Molinari and Tousignant: Espace Dynamique

The following year, Guido Molinari and Claude Tousignant created Montréal's equivalent of the "hard-edge" school. This second group of plasticiens called themselves Espace dynamique (dynamic space). They proposed:

- creation of a filled space made up of fields of saturated colour, with the colour functioning dynamically as a purely physical, optical phenomenon, a pure frequency of light;
- rejection of Newtonian and Euclidean concepts of space, taking the form of an absence of reference points (elimination of the horizontal line, which inevitably suggests the horizon and introduces perspective).

In this spirit, Molinari produced a series of paintings of vertical stripes; Tousignant painted variations which he called "gongs," "targets," and "chromatic accelerators"; and Jean Goguen systematically inscribed squares inside diamonds. Fernand Leduc, Fernand Toupin, and Denis Juneau were among the artists belonging to this school.

E. Other Non-Figurative Painters

There are other artists who, without espousing the views of either the plasticiens or the automatists, produced non-figurative works; among them are Guy Monpetit and Louis Jacques. Artists such as Louise Robert, Serge Tousignant, and Marcelle Ferron have maintained their interest in abstraction up to the present day.

F. The Revival of Figurative Art

Starting in the late 1940s, enthusiasm for abstract art became more and more marked among Québec artists. By the 1960s, 90% of the paintings exhibited in Québec were non-figurative. However, the fashion for abstract art, far from stifling figurative artists, seemed on the contrary to act as a stimulus to a number of them.

Jean-Paul Lemieux originally painted religious and everyday scenes with humour and subtlety. Around 1956, however, his art began to show new facets, revealing a static, silent world to the viewer. This universe is dominated by the vertical lines of human figures in stylized positions and the horizontal sweep of vast snow-covered spaces. His manner of incorporating human figures into the landscape produces an impression of silence and peaceful solitude. Jean Dallaire, through his magic and fantasy, leads us into an imaginary world which sometimes resembles that of certain surrealists. His light range of colours with its subtle harmonies brings a breath of fresh air to painting in Québec.

In the same spirit of renewal, there are a number of other artists, for example, Goodridge Roberts, Jeanne Rhéaume, Philip Surrey, Louis Muhlstock, W. A. Harrison, Paul Beaulieu, and Claude Picher, who never abandoned figurative painting; they continue to experiment with new and fruitful means of expression. On the other hand, artists such as Albert Dumouchel, Léon Bellefleur, Jacques de Tonnancour, and Monique Charbonneau have turned from abstract to figurative art, and more and more young painters are choosing a figurative style.

While there was properly speaking no pop art movement in Québec, artists since the 1960s have used images from the mass communications media to produce works of art that are far removed from the concerns of the automatists, plasticiens, and other abstract and figurative painters mentioned above. This trend includes Boisvert, Lemoyne, Ayot, Cozic, Monpetit, and Lauzon.

Today the art scene offers a range of figurative works of remarkably high quality by artists such as Scott, Basque, Tanobe, Prévost, and Bastin.

II. Printmaking

Before the invention of photography, there was a long tradition of engraving related to illustration and printing. In the early 20th century, European artists began to use printmaking as a means of artistic creation.

In Québec, the art of the print started hesitantly during the early 1950s, but by the 1960s it was in full flower.

A. Albert Dumouchel

The development of printmaking in Québec can be credited to Albert Dumouchel, who was originally a painter and musician. From 1940 to 1945, while employed at the Montreal Cotton Company Ltd., he learned engraving and photography from the English printmaker James Lowe. In 1955 he studied etching and lithography in Paris, on a UNESCO scholarship.

Strongly influenced by Klee and Pellan, he signed Prisme d'yeux, and his work was imbued with the total freedom of interpretation called for in this manifesto. Whether figurative or abstract, his work was marked by a variety of stylistic and technical influences, and he made no secret of it. He carried out every step of his printmaking himself, from the original conception to the printing, even in colour. He was an expert at lithography, drypoint engraving, and etching, and also mastered silk-screen and linoleum-block printing. At the time of his death in 1971, he was experimenting with engraving on plastic.

In addition to his own artistic creations, in 1942 Dumouchel began to be very involved in teaching; his energy and dynamism motivated an entire generation of young graphic artists in Québec to produce an artistic statement of high quality. Among these artists are Roland Giguère, Yves Gaucher, Monique Charbonneau, Françoise Bujold, Janine Leroux-Guillaume, Richard Lacroix, R. Savoie, R. Pichet, and Pierre Ayot.

B. Group Studios

In a short time, the print has become one of the most fruitful and brilliant forms of artistic production in Québec. Thanks to the talent and initiative of a large number of artists, there has been a proliferation of workshops doing experimental graphics, printing studios producing limited editions of prints, and galleries specializing in the work of Québec graphic artists.

The Guilde graphique, directed by Richard Lacroix, and Pierre Ayot's Atelier GRAFF are the best-known group studios.

C. General Characteristics of Graphic Images

Graphics in Québec today provide a representative sample of the various trends in the visual arts in Québec since the 1940s, ranging all the way from abstract art through surrealism and pop art to hyper-realism. Among today's graphic artists are M. Fortier, P. Tétreault, L. de Heusch, S. Wales, F. Beauvais, R. Derouin, T. Beament, J. Dickson, and S. Raphael; there are also a number of painters who are also interested in printmaking, for example Riopelle, Bellefleur, Kittie Bruneau, and Boisvert. The excellent work of Inuit printmakers is also noteworthy.

III. Sculpture

Québec has a long tradition of sculpture. Between 1700 and 1900, it was manifested mainly in woodcarving and in work commissioned by churches. Early in the 20th century, bronze began to replace wood as a medium and subjects became increasingly secular: examples are the work of Hébert, Suzor-Côté, and Laliberté. Between 1930 and 1960, sculpture in Québec underwent a period of stagnation because of the indifference of institutions and the lack of private collectors. Despite these problems, artists such as Daoust, Filion, and Parent produced a significant amount of work in a modernist style.

A. The Revival of Sculpture

In the early 1950s, sculptors such as Archambault, Vaillancourt, and Roussil began to attract the attention of the media with their monumental works. Starting with these experimental works, sculpture in Québec has developed continuously. Sculptors have experimented with new techniques, many different materials, and a variety of forms, leading, for example, to the use of industrial methods and the incorporation of sculpture into architecture.

B. Louis Archambault

Archambault was one of the pioneers in revitalizing sculpture in Québec. Through his teaching and his work in the studio and on construction sites, he was the main artisan of the resurgence of the art of sculpture. He was a signer of Prisme d'yeux, and by 1965, through a methodical simplification of form, succeeded in creating monumental sculptures, rigorously stripped of ornamentation, and characterized by proportion, rhythm, and balance.

C. Armand Vaillancourt

The energetic Vaillancourt was never afraid of new experiments or controversy. He first came to public notice in 1954-1955, when he carved a tree on Durocher Street in Montréal. His career continued at a frantic pace. Vaillancourt tried every technique and every form of expression. He used axes and chisels, worked with acetylene torches and compressors, and employed sandblasting; his materials included wood, steel, styrofoam, bronze, aluminum, granite, cast iron, plastic, concrete, and glass.

D. Robert Roussil

Roussil was a fighter who thrived on controversy; his career included a number of court cases. He used wood and metal in his productions, which are for the most part rough and monumental in scale. His preferred technique was assemblage.

E. Symposiums

Starting in the mid-1950s, a number of sculpture symposiums have been organised in different countries to bring together sculptors from the same country or from a variety of countries to work either independently or in collaboration. Tools, materials, and space to work are placed at the disposal of the artists, their travel costs and room and board are paid, and they are given a salary. In return, the artists produce a work of sculpture for their hosts. It is a fine opportunity for the participating sculptors to work and exchange ideas in a spirit of friendship and experimentation.

The following are some of the symposiums which have been held in Québec since 1964:

- summer of 1964: international symposium in Montréal;
- summer of 1965: international symposium in Montréal;
- summer of 1965: regional symposium in Alma;
- summer of 1966: international symposium in Québec City;
- summer of 1966: regional symposium in Alma;
- summer of 1966: regional symposium in Joliette;
- summer of 1970: regional symposium in Shefferville;
- summer of 1980: international symposium in Chicoutimi.

F. Other Sculptors

Sculpture in Québec, like painting and printmaking, exhibits a number of different tendencies. As it has proliferated, it has offered a varied range of works in which the boundary between the abstract and the figurative is often hard to define. The following examples serve to illustrate this variety:

- mainly non-figurative sculptors: M. Trudeau, R. Cavalli, I. Fortier, R. Mitchell, C. Bötinger, G. Smith, L. Gervais, U. Comptois, A. Fournelle, C. Daudelin, P. Bourgault, and F. Sullivan;

- mainly figurative sculptors: G. Bergeron, A. Taylor, J.-C. Lajeunie, A. Kahane, S. Guité, H. Schleeh, J. I. Smith, and C. Hogenkamp;

- sculptors working on a monumental scale: J. Bonet, P. Gnass, P. Heyvaert, L. Pagé, and M. Bergeron;

- artists known for their pictorial works who are also sculptors: J.-P. Riopelle, L. Gervais, G. Molinari, and S. Tousignant;

- present-day Inuit sculptors, among them a number of major artists: Davidialuk Alasuaq and others.

IV. Arts and Crafts (Handicrafts)

The designation "arts and crafts" includes domains like textile arts and ceramics, in which the traditional separation (dating from the Renaissance) between the artist and the artisan is hard to define. In fact, today's craftsmen engage in such a variety of formal and technical experimentation, and the quality of work which they produce and the level of creativity which they demonstrate are so high, that the distinction between art and handicrafts is blurred. Are the works of Delrue jewelry or sculpture? Are Ferron's stained-glass windows or Beauchemin's tapestries the work of an artist or an artisan? In the end it comes down to what the work offers visually to the viewer.

Faced with overwhelming competition from industry and commercial art, artists have grouped together in an effort to organize their affairs without betraying their traditions or their aesthetic standards. Some of these Québec artists have founded companies run on an industrial basis; others have preferred to band together in associations or cooperatives. All sorts of ingenious experiments of this sort have been tried.

A. Creative Artists in the Field of Handicrafts

- Tapestry: Jeanne d'Arc Corriveau, Micheline Beauchemin, Mariette Rousseau-Vermette, Denise Beaudin, M. Héon, Marcel Marois, Irène Auger, Monique Mercier, Jeanne Auclair, Louise Panneton, M. Fréchette, and others.

- Silkscreening on fabric: M. Couture-Calvé and others.

- Painting on silk: Louise Lincourt, Véronique Mercier, Elizabeth Imrie, and others.

- Rugmaking: A. Métivier-Gagnon and others.

- Batik: Gail Lamarche, Thérèse Guité, Denise Landry, Thérèse Brassard, Arlette Carreau-Kingwell, and others.

- Banners: Normand Laliberté, Lise Nantel, and others.

- Weaving: Véronique Arsenault, Edith Martin, M.-J. Constant, and many others.

- Ceramics (pottery): G. Beaudin, E. Legros, A. and M. Tremblay, L. Seito, J. and P. Garnier, D. Goyer-Bonneau, H. Copeland, and many others.

- Ceramics (murals): Jordi Bonet, M. Savoie, C. Vermette, and others.

- Enamel: C. Bérubé, J.-G. Monette, L. and B. Chaudron, M. de Passilé and Y. Sylvestre, and others.

- Stained glass: Marcelle Ferron, P. Osterath, O. Ferland, and others.

- Jewelry: G. Delrue, G. Vidal, L. Perrier, J. Lacroix, R. Lucas, A. Brochard, M. Dansereau, E. Basilières-Portenier, and others.

- Bookbinding: P. Ouvrard, M. Beaudoin, S. Roy, and others.

Québec has creative artists working in these and other crafts; their work can be seen at the Salon des Arts et Métiers in Place Bonaventure in Montréal every December, and at many galleries, shops, educational institutions, and art and recreation centres throughout the province.

V. Other Forms of Experimentation in the Visual Arts

Beside the types of art work mentioned above, the art scene in Québec also includes:

- experiments in graphic and industrial design by J. Hébert, J. Beaulieu, G. Véronneau, J. Besner, J. Guillon, F. Décarie, and others, and by Objets Boulle and Avanti;

- posters by V. Fiorucci and others;

- hyper-realistic environments by D. Tremblay;

- M. Lepage's "happenings" and S. Lemoyne's "events";

- the "land art" of Bill Vazan; Yvon Cozic's "gags plastiques"; installations by Peter Gnass, Anthony Caro, D. Lukas, Irene Whittome, and others; F. Dallégret's projects and creations combining art and technology; Jean-Paul Mousseau's reliefs, illuminated totems, round and revolving pictures, and discothèque environments; the dance of images in G. Chartier's videos; inflatable and unfolding forms by the Média Group, and others.

In addition, a number of women, for example, F. Larivée and L. Gauthier-Mitchell, are using art to convey their ideas about aesthetics, life, and society as reflected in the feminine imagination.

A number of other areas of artistic production can be mentioned, such as so-called "naive" art and folk art, photography, film making, and various multimedia experiments.

VI. Architecture

Since the late 19th century, Québec and, indeed, the whole of Canada have been almost completely indistinguishable from the United States architecturally. Not only have Québec and the other provinces followed the styles popular in the United States, but some of Québec's most spectacular architecture is the work of American architects.

The declared internationalism of modern architecture supplied additional justification for this uniformity and served to discredit any impulses toward architectural autonomy or a specific local architecture.

A. Earliest Forms of Modern Architecture in Québec

In Québec, as in the rest of North America, the first hesitant appearance of modern architecture was influenced by European trends.

Ernest Cormier (1885-1980), although his work has certain analogies with that of Frank Lloyd Wright*, adhered more strictly to the art deco style** with which he became familiar during his training as an architect at the École des Beaux-Arts in Paris.

---

* See pp. 179-181.

** See note on p. 184.

Cormier is identified particularly with the following buildings:

- the main building of the Université de Montréal (1924-1950);
- his own house in Montréal* (1930-1931);
- the Supreme Court of Canada in Ottawa (1937);
- the Grand Séminaire in Sainte-Foy.

B. Beginnings of the International Style

Like the isolated works of the architect Richard Neutra in the United States in the 1930s, a number of architectural works which bore a certain resemblance to the international style appeared in Québec in the 1940s; among them are those of Robert Blatter in the city of Québec and Marcel Parizeau in Montréal. These two architects produced some public buildings, for example, Robert Blatter's **Colisée** in the city of Québec, but they were able to express their adherence to the modernist aesthetic more freely in the private residences they designed, such as Marcel Parizeau's Jarry House in Outremont.

C. The Quiet Revolution

It was during the 1950s that functionalism became the universal, official credo of Québec's architects. It did not reach its fullest expression until the end of that decade, and thus coincides with the "quiet revolution."

An enormous amount of construction took place during the next ten years. Montréal's first real skyscrapers were built at that time. These include the C.I.L. Building and **Place Ville-Marie**, (built by two major American architectural firms, Skidmore, Owings and Merrill and I.M. Pei and Associates); the first public housing developments, such as the **Habitations Jeanne-Mance** in Montréal; and many churches throughout the province, especially in the Montréal and Lac St-Jean areas. In their own way, all of these buildings reflect the theories and practice of the masters of the modern movement in architecture.

The dominant influence of Mies van der Rohe is evident in Montréal's skyscrapers, but in the case of Place Ville-Marie, there is an analogy with the cruciform plan for the towers in the "city of three million inhabitants" proposed by Le Corbusier in 1925.

---

* 1418 Pine Avenue West, later the private residence of the former Prime Minister of Canada, Pierre Elliot Trudeau.

These buildings, with their metal structures clad in concrete and their simple, austere form, correspond to the image which the large industrial and banking firms wish to project. They express strength, rationalism, and optimism.

The same ideas are found in the Habitations-Jeanne-Mance, a public housing development in Montréal. In this case, however, theory was tempered by budget restraints and by the project's residential nature, which made it more subject to the habits and traditions of the populace.

As for churches, considered both here and abroad as the most valid and original examples of our modern architecture, they belong to a world-wide current of renewal in Christian art, represented by Le Corbusier's chapel at Ronchamp and by the work of the Brazilian Niemayer.

D. Expo '67 and Recent Architectural Trends

The era of intense construction activity reached its peak and also its end in 1967 and 1968. In a matter of a decade, the international style had assumed a dominant position in Québec's urban architecture. Nevertheless, the architectural climate in the late 1960s was already very different from that of the 1950s. Critics everywhere were denouncing the flaws in the functionalist approach. Its practicians were searching for new forms capable of rekindling inspiration that had been limited by the excessively strict rules and the taste for uniformity and standardization which governed modern architecture.

In 1967, Expo '67, the Montréal World's Fair, offered its visitors a sort of world-wide catalogue of variations on the theme of modern architecture. It included both attempts to revitalise certain forms and a use of new techniques: three-dimensional structures which were on one level (theme pavilions, Canadian and Dutch pavilions, Cyclotron) or geodesic (the engineer-inventor Buckminster Fuller's United States pavilion), cables under tension (Otto Frei's West German pavilion), new interplays of forms (the pavilions of France and Great Britain), and reinterpretations of a number of classics of modern architecture (Cuban, Venezuelan, and Québec pavilions).

By this time, the unity of the modern movement had been replaced by questioning and individual experimentation. This same lack of certainty and somewhat disorganized quest for variety and originality were also felt in architecture in Québec during this period. Place Bonaventure*, with its powerful blind walls and rough concrete, adopted an aesthetic which was diametrically opposed to that of Place Ville-Marie. In one sense, the two places have comparable functions; both contain an implied criticism of the modern urban environment, since they are both attempts to remedy the lack of public squares in modern industrial cities. But while Place Ville-Marie expresses openness and optimism about technology, Place Bonaventure gives the impression of a closed fortress, a self-sufficient world in itself which turns its back on the urban environment around it. The manner in which the building turns in upon itself is probably one reason for the cool reception given it by the public. It is nonetheless certain that Place Bonaventure is one of the most original and influential works of architecture in Québec; it is an important milestone in the recent history of Western architecture.

---

* By the architectural firm ARCOP (Affleck, Desbarats, Dumakopulis, Lebensold and Associates).

Ten years after the Habitations Jeanne-Mance was built, the Ilôts St-Martin and Habitat '67, both in Montréal, illustrated two widely different attitudes toward collective housing. Habitat '67, conceived by the architect Moshe Safdie as an adjunct to Expo '67, continued the approach begun by Le Corbusier in Marseille. An attempt was made to improve the individual housing units by giving each one a large terrace-garden and by arranging them with an irregularity and imaginativeness that were meant to evoke the spontaneity of old Mediterranean towns. Habitat '67 was not a total success; it has been criticized for its disregard for economic and social factors, as well as climate. Nevertheless, it was an experiment which deserves a sequel, and it remains notable for its high degree of visual elegance.

For the Ilôts St-Martin, by the architects Ouellet and Reeves, the problem to be solved was defined very differently. The basis for the architects' approach was the existing community and the desire to preserve it. Rather than tearing down completely and rebuilding, the architects kept and in some cases renovated existing houses. In addition, the new houses that were built repeated the style, size, and certain formal characteristics of the original houses in order to create an environment that was more salubrious than the original but otherwise very similar to it. Earlier experiences in which there had been a failure to take into account the relationship between a community and its architectural environment had made the danger clear: if a community's physical surroundings are changed, the community itself may be destroyed.

The results of a project like the Ilôts St-Martin are obviously less spectacular than those of Habitat '67 or any new construction. In some cases, they may not even be noticed. Nonetheless, renovation is indisputably a valid way for architecture to operate. Since 1968, this attitude has been gaining more and more converts among architects, politicians, and ordinary citizens. Today, the need for space is not always automatically resolved by construction of new buildings. Instead, existing structures are often renovated or modified, thereby saving money and also avoiding the destruction of old but still functional buildings and viable communities. The combination of renovation of existing buildings and new construction is illustrated by a number of architectural works in Montréal; a good example is the Maison Alcan on Sherbrooke Street.

The popularity of renovation is one of many phenomena which demonstrate a profound change in contemporary attitudes. Today, new trends in architecture are flourishing, since not all our needs can be filled by recycling existing space, but modernism is no longer considered an absolute good in itself, as it was for many proponents of the modern movement in architecture. Abstract reason, transcending individuals and specific local characteristics, is no longer architecture's supreme guiding principle; architects again recognize the importance of history and tradition in their work.

E. Incorporating Art into Architecture

At the same time that architecture in Québec was becoming modernized, the integration of works by painters, sculptors, and other artists into architecture was becoming more widely accepted. Large public squares, Expo '67, theatres, concert halls, office buildings, and the metro were among the sites which incorporated works by artists such as J.-P. Mousseau, Jordi Bonet, C. Daudelin, Louis Archambault, M. Trudeau, M. Mérola, and Micheline Beauchemin.

In addition to the effort to integrate works of art into modern architecture, there was an attempt to break up the monotony of the cityscape by painting murals on old buildings. This effort was mainly the work of groups of young artists who joined together for that purpose and offered their services to municipalities and businesses.

SECTION B

ART AND SOCIETY MODULES 324-424-524

ART AND SOCIETY MODULES 324-424-524

INTRODUCTION

The Art and Society module of Section B relates directly to the other modules of levels 324, 424, and 524. The related content in it complements the areas in which the students are working.

The purpose of the Art and Society module is twofold: to inform the students about the history and the sociocultural impact of the main technical methods that they are using to create their own images (in photography, film and television); and to bring them to a fuller understanding of the meaning of images produced using these modern techniques.

General Objective

To enable students:

3. TO BECOME FAMILIAR WITH SOME ASPECTS OF THE HISTORY OF PHOTOGRAPHY AND MOTION PICTURES.

4. TO BECOME FAMILIAR WITH INNOVATIONS IN THE HISTORY OF PHOTOGRAPHY AND MOTION PICTUTES.

5. TO BECOME AWARE OF SOME ASPECTS OF PHOTOGRAPHY, MOTION PICTURES, AND TELEVISION.

Not all students who have chosen the visual arts/communication option will necessarily pursue a career in photography, film or television. Nevertheless, all of the students will be surrounded in their daily lives by images from these media; they will derive pleasure and information from many of these images, and will have to deal with the messages contained in some of them.

In 324, students develop their understanding and awareness of the main circumstances which marked the advent of photography and motion pictures. In 424, they become familiar particularly with the history of photographic and cinematographic images, and in 524, they deal with such subjects as the popularization of photographic images, different film genres and treatments, and some characteristics of the phenomenon of television.

Instructional Approach

The two types of approaches that are proposed overlap: the explanatory narrative*, which encourages the students to understand some aspects which are specific to photography, film and television; and visual observation, which makes them aware of the characteristics of the images particular to each medium. In both approaches, the teacher should ensure that the students actively participate in the program by involving them in lively discussions.

The texts in this section are designed to accord with the students' level of understanding, and underscore the spirit in which the related content in this module is to be taught and learned. Teachers should take care not to overload the students with an excess of information, but rather emphasize the key points. They should above all arouse the students' curiosity and desire to know more about the topics under discussion.

Teachers are also encouraged to develop other types of approaches, or to take advantage of teaching strategies that are suggested elsewhere in this guide, especially for Section A of the Art and Society module and for Section B of the Gesture and Technique module. In addition, it is strongly recommended that teachers help students to continually draw parallels between their practical studio activities and the more theoretical knowledge that they acquire in the Art and Society module.

Finally, when teachers use the expository or narrative method, they must be sure to supplement their explanations with demonstrations and visual examples designed to enhance the students' understanding. At appropriate times, teachers should foster student participation through individual and group research, exposés, or discussions and actively solicit, listen to, and encourage the students' points of view.

---

* By this is meant that the teacher should discuss the history of photography and motion pictures in a way that brings it to life for the students, placing as much emphasis on the anecdotes and human interest angle as on the chronological facts and events.

UNIT 3.1

At the end of this unit, the student should be able:

Terminal Objective

3.1 To describe briefly some aspects of the history of photography.

Intermediate Objectives

3.1.1 To describe the history of the development of the camera.
3.1.2 To identify the three great pioneers of photography.
3.1.3 To describe the procedures for which they are well known.

3.1 TO DESCRIBE BRIEFLY SOME ASPECTS OF THE HISTORY OF PHOTOGRAPHY.

In 324, the students learn about the development of the camera, including details about the pioneers of photography and the procedures which made them famous, and in that context, describe some aspects of the history of photography.

3.1.1 TO DESCRIBE THE HISTORY OF THE DEVELOPMENT OF THE CAMERA.

The students explain in their own words, or using specialized vocabulary where appropriate, the developments in photographic equipment from the camera obscura of the Middle Ages to today's sophisticated cameras.

Teaching Strategy and Related Content

With the aid of demonstrations and visual examples, the teacher explains aspects of the development of the camera to the students.

Development of the Camera*

Photography is based on a very simple principle: an image is obtained when rays of light pass through a pinhole which has been made in one of the sides of a closed box. This physical phenomenon has been known for several centuries, but the method for recording an image permanently was not perfected until the early 19th century.

---

* See Volume I, Gesture and Technique module, p. 106 ff., for additional details.

Antecedents

Camera Obscura (Middle Ages)

The camera obscura, or pinhole camera, is a closed box with a pinhole pierced in one side. Light passing through this hole projects an inverted image of objects outside the box on the side of the box opposite the pinhole. The image can be observed through a second pinhole made in the same side as the first.

This is a very old procedure. In the Middle Ages, the Arabs used this invention to observe eclipses of the sun.

Camera Obscura with Lens (Renaissance)

Leonardo da Vinci described the principle: if a small pinhole is made in a closed box and a lighted object is placed in front of the pinhole, the inverted image of the object will appear on the side of the box opposite the pinhole. Leonardo also designed a pinhole camera with a lens. According to historical accounts, this apparatus had been used in Europe as early as the 13th century. (For example, some artists used it to help make their preliminary sketches.)

Improvement of the optical system ensued. When the pinhole was replaced with a converging lens, and the distance between the back of the box and the lens was correct according to the laws of optics, a brighter, sharper image was obtained.

The First Camera (Niepce)

Features

Niepce's idea of using light to record an image prompted him to improve the camera obscura. He did so by adding a diaphragm, which eventually made it possible to adjust the lens aperture. This is now he invented the first camera.

Developoment of the Present-Day Camera

Major Additions:

- Shutter
  Next came the shutter, which, with the diaphragm, regulates the amount of light allowed to strike the film, by manipulating the amount of exposure time. The simplest shutter consists of a lens cap which is removed for the required amount of exposure time.

- **Reflex Camera Viewing**
  All modern cameras are equipped with a system enabling the photographer to frame whatever will be represented on the film before he/she takes the picture. This can be done using a viewfinder with an axis that is parallel to the axis of the lens (simple viewfinder). In this case, the field appearing on the film will be only approximately the same as the one that is framed in the viewfinder. The closer the objects to the camera, the greater the difference, making this type of camera unsuitable for taking carefully composed close-up shots, because the parallax is not automatically corrected in the camera. With a reflex viewfinder, however, the photographer no longer has to take the parallax into account; whatever the lens picks up is transmitted to the viewfinder by a system of mirrors and prisms, enabling the operator to see exactly what will be recorded on the film.

- **Exposure (Light) Meters**
  These instruments measure the actual amount of incident or reflected light entering the lens, for the purpose of regulating the time exposure mechanisms, taking into account the film's sensitivity.

- **Interchangeable Lenses**
  Most reflex cameras can accept several types of lenses, which are selected according to the objuct to be photographed or the effect the photographer wishes to create. These include wide-angle, zoom or telephoto, and "fish-eye" lenses.

The Main Categories of Cameras

Cameras are usually classified according to the film format that is used. There are three main categories of cameras:

- small format: all models producing an image size equal to or smaller than 4 cm x 4 cm;

- medium format: image size is approximately 4.5 cm x 6 cm;

- large format: image size is larger than 9 cm x 12 cm.

- Small Format
  - Mini Format
    - 8 mm film (Minox) non-reflex with photoelectric cell (electric eye)
    - 16 mm film (Minolta 16) non-reflex, with or without electric eye
  - 110 format (12 mm x 17 mm image): "Pocket" camera, non-reflex
  - 24 x 36 format
    - on 35 mm film
      - non-reflex with or without electric eye
        - fixed lens
        - interchangeable lenses
      - reflex
        - fixed lens without electric eye
        - interchangeable lenses with or without electric eye
  - 126 format (28 x 28)
    - non-reflex
      - no electric eye
      - with automatic exposure
    - reflex, interchangeable lenses, with electric eye
  - 4 x 4 format
    - non-reflex, fixed lens, no electric eye
- Medium Format
  - 4.5 x 6 format
    - non-reflex, fixed lens, no electric eye
    - twin-lens reflex, fixed lens, with or without electric eye
  - 6 x 6 format
    - twin-lens reflex, with or without electric eye
    - single-lens reflex, interchangeable lenses, with or without electric eye
  - 6 x 7* format
    - non-reflex, interchangeable lenses
    - reflex, interchangeable lenses, with or without electric eye
  - 6 x 9* format
    - fixed lens, no electric eye
    - interchangeable lenses, with or without electric eye

---

* These formats, as well as the largest ones, are mainly used by professional photographers.

3.1.2 TO IDENTIFY THE THREE GREAT PIONEERS OF PHOTOGRAPHY.

3.1.3 TO DESCRIBE THE PROCESSES FOR WHICH THEY ARE WELL KNOWN.

The students indicate the three great pioneers of photography and explain, in their own words or using the appropriate specialized vocabulary, the procedures that made them famous.

Teaching Strategy and Related Content

With the aid of demonstrations and visual examples, the teacher explains to the students how photography came into existence.

The Pioneers and Their Discoveries

Niepce and the First Negative Images

After a brief career in the army, curtailed because of his visual impairment, Nicéphore Niepce (1765-1833) retired to the family estate and became involved in scientific research. In 1807, he filed a patent on an internal combustion engine for boats. This research led him into bankruptcy. In 1812, he became interested in lithography and perfected a printing technique for engravings.

He sought to create images without going through the process of drawing them. In 1816, he obtained negative proofs in the darkroom. In 1822, he used heliography (process engraving) to produce a photographic image: this was the first photography, an example of which is "The Dinner Table." According to most historians, it took eight hours' exposure to create the image. In 1829, Niepce joined with Daguerre and worked on improving the sharpness of images.

Daguerre and Daguerreotypes

At the age of 17, Jacques Daguerre (1787-1850) started working in a studio that specialized in painting theatrical sets. At 30, he became chief set designer for the Opéra comique, and subsequently, for the Opéra de Paris. In 1822, he created the "Diorama" (a public entertainment hall in which current events and historical scenes were recreated and produced using effects of perspective, the play of light, and other visual tricks).

Daguerre teamed up with Niepce to work on improving photography. After Niepce's death, Daguerre perfected the silver iodide process, which enabled him to reduce the exposure time from eight hours to just a few minutes. Since the camera and the method (daguerreotype) made it possible to record the image more rapidly, the process was very successful, thanks in part to the inventor's marketing talents.

Talbot and the First Prints on Paper

William Henry Fox (1800-1877), like Niepce, was a researcher and a scholar. A physician by profession and a sketch artist by inclination, he used the darkroom to help create his sketches. Fox wished to obtain images without using a pencil and to this end, he prepared paper by dipping it in a solution of table salt and then soaking it in a silver nitrate solution. After exposing the treated paper to light, he first obtained negative images; then, using a second similar operation, he fixed the negative and obtained a positive image. This procedure standardized the negative-positive operation that made it possible to obtain an unlimited number of proofs. He also published the first books to be illustrated with photographs.

UNIT 3.2

At the end of this unit, the student should be able:

Terminal Objective

3.2 To describe past and present photographic images found in his/her immediate cultural environment.

Intermediate Objectives

3.2.1 To identify different types of past and present photographic images.

3.2.2 To describe some of the characteristics of these photographic images.

3.2.3 To compare (similarities, differences) the characteristics of past and present photographic images.

3.2 TO DESCRIBE PAST AND PRESENT PHOTOGRAPHIC IMAGES FOUND IN HIS/HER IMMEDIATE CULTURAL ENVIRONMENT.

The students learn to describe a photographic image by identifying, describing and comparing different types of photographic images from various eras.

3.2.1 TO IDENTIFY DIFFERENT TYPES OF PAST AND PRESENT PHOTOGRAPHIC IMAGES.

The students examine photographs chosen from their immediate cultural environment (family albums, magazines, newspapers) to determine whether they are old or contemporary, and whether they are family, news, or art photographs.

3.2.2 TO DESCRIBE SOME OF THE CHARACTERISTICS OF THESE PHOTOGRAPHIC IMAGES.

The students examine and describe the characteristics of these photos.

Content

- elements represented:
  - . types of people and the way in which they are dressed,
  - . types of objects and the characteristics of their form,
  - . aspects of nature and the environment;

Composition

- the way in which the elements are presented (the poses of the people, the placement of the objects);
- how the elements are organized in relation to each other;

Presentation of the Photograph

- kind of material on which the photograph is printed and mounted:
    - . different types of backing,
    - . different types of paper;
- finishing:
    - . tone,
    - . tint,
    - . colour,
    - . texture,
    - . other;
- format:
    - . large, small,
    - . oval, rectangular, square,
    - . other;
- framing:
    - . with or without a frame,
    - . simple or elaborate,
    - . other.

3.2.3 TO COMPARE (SIMILARITIES, DIFFERENCES) THE CHARACTERISTICS OF PAST AND PRESENT PHOTOGRAPHIC IMAGES.

The students observe two or more photos so as to identify both their common and their distinguishing characteristics.

For example, students may compare and contrast:

- photographs of their ancestors with those of their present-day family;
- their own family photographs with those of their friends;
- news photos from the past with those of today, or photos from one magazine with those from another;
- an art photograph with a family portrait or a news photo.

Teaching Strategy and Related Content

The teacher explains to the students the extent to which some types of photographic images have evolved, by describing in visual examples the characteristics of the image typical of the type and era to which it belongs. The teacher then asks the students to interpret the images in terms of these characteristics.

Past and Present Photographic Images

In the early stages of photography, photographic images were monochromatic. With the evolution of technology, the quantity and sophistication of cameras and photographic supplies increased dramatically. Today, slides and colour photographs comprise the bulk of photographic production, although black-and-white prints are still used for certain purposes.

Different Types of Photographic Images

Family Photos

Amateurs take pictures as souvenirs or records. Photographs are a popular way for people to remember important events that mark their lives: a baptism, a Bar Mitzvah, a wedding, children growing up, a trip to share with friends.

In family photos, family members take both active and passive roles. The members of the family group are the actors in a show that they will relive again when they view the photographs. Family photos also fulfill a social function; they help to maintain contact with other family members who live far away. Like letters, photographs play a part in transmitting information regarding specific events that have taken place.

Family photos enable relatives to analyse their family and its history. People collect old photographs to bring back memories, to analyze their family genealogy, or to study the way of life during a particular era. The family photo album bears visual witness to the family's social history.

News Photos

The earliest documentary photographs are stunning in their sincere attempt to record events objectively. These events are action-packed moments in history, too dynamic to be reproduced perfectly using the limited processes of the times: the Revolution of 1848, a series of views of Sebastopol during the Crimean War, the opening of the Crystal Palace by Queen Victoria in 1854, the return of the army from Italy to Paris in 1859, the American Civil War with Lincoln in the midst of his supporters, the inauguration of the Suez Canal in 1869, the siege of Paris, the Commune, Victor Hugo's funeral, and so on.

Life Magazine, which appeared for the first time in 1936, attracted excellent photographers who had fled Hitler's Germany. New printing and colour techniques played an important role in creating a magazine composed almost entirely of black-and-white and colour photographs, which were the secret of its success. Life wanted to reach everyone: its pictures of children were touching, its political images stimulated nationalism, its pictures of the lives of artists or "stars" provided vicarious pleasures. Life was the first magazine to transmit the ideals that can still be recognized today in the mass media.

The lives of photo-journalists are difficult. They work in painful circumstances to the strictest deadlines, and in order to deliver the most powerful photos possible they must go personally to disaster zones, war fronts, and so on. Their exploits give rise to the legend of the daring and dauntless reporter.

Newspapers today are overflowing with documentary photographs and there are many news magazines in which photographs and documentary reports by photojournalists play a significant role.

Art Photos

There are various trends in photographic images which fall under this category.

Early artistic photography tried to compete with painting. In a landscape, portrait, or still life, the aim was to imitate the great classical painters. The photographers posed their subjects, arranged objects, or composed reality according to the standards that prevailed in formal, academic painting. They did not hesitate to retouch their images to conform more closely to painting standards.

Later, in opposition to this current, a number of photographers tried to demonstrate that photographic images could stand on their own as valid works of art. They sought to express a reality that only photography was able to capture. These defenders of "pure photography" joined the aesthetic movements that were attempting to break away from classical, academic techniques. They mixed freely with the surrealists, cubists, dadaists, and so on. The supporters of this new trend used various physical and chemical means to reveal new aspects of photography. They invented photomontage to create a different vision by assembling photographic elements to reconstitute a subject or to group several subjects together.

Photography today is fully liberated and has acquired recognition and status as an art form; it is accepted as one means among many of creating images.

Characteristics of Photographic Images

Content

- Elements

Family photographs taken in the past were usually group portraits. Great care was taken with composition and the subjects posed stiffly, according to the standards of the times. The fact that cameras were not equipped for instant picture-taking affected the entire composition of the picture, producing rigid, stereotyped poses. In family gatherings today, cameras click away like machine guns! Most members of the family have cameras that they rely on to capture special occasions such as vacations, when they focus on the picturesque aspects: frolicking in the waves at the seaside, or enjoying a typical dish at a local restaurant. In the past, this type of photograph was quite rare, one reason being simply that camera equipment was not portable. It should be noted, however, that professional photographers sometimes took pictures of tourists visiting important historical sites or monuments.

The proliferation and variety of camera models, as well as greater social acceptance of what constitutes a suitable image, have helped promote broader photographic content and a wider variety of photographic images. The field of photography has broadened to include advertising, scientific and other types of photography. Recently, politically active groups such as the feminist movement have been trying to impose new standards on photography, especially in the field of advertising. As for so-called artistic photography, photographers now have almost total freedom concerning the content and treatment of their images.

. Composition

The composition of the image flows from the idea or message that the photographer wishes to convey. The composition reflects the photographer's attitude to the subject, which is expressed in the treatment of such factors as the decisive moment, the lighting, the angle of the shot, the framing, and special effects.

The decisive moment is the instant when the photographer decides to press the shutter, in order to capture on film a particular aspect of the subject (for example, the high point in a gesture).

The light source plays an essential role in photography. The photographer can change the very shape of the object photographed by means of different light and shadow effects (for example, by the placement and direction of additional light sources, or by the use of flash attachments).

The angle of the shot is chosen in terms of what the photographer decides to highlight. The photographer must therefore select the position of the camera: high-angle shot, low-angle shot, head-on, left side or right side shot, and so on.

In framing or composing the shot, the photographer defines the portion of reality that he/she wishes to be represented on film. Composition enables the photographer to emphasize vertical or horizontal lines, to move objects closer or further away, and so on. Photographers often decide on the framing of the image as they are taking the picture. However, it sometimes happens that after the photograph is examined closely, a different framing is indicated. The framing can in fact be changed on the negative itself, and the negative cropped to retain only the part of the image that best satisfies the photographer's requirements.

It is also possible to alter certain aspects of the image by using special effects. Such "tricks" include retouching the first print with special pencils and then rephotographing the modified image; removing components by scratching them off; and superimposing and printing two or more negatives.

Presentation

Presentation, which includes the base or material on which the photograph is printed, and the finishing, enlargement or reduction, shape, and mounting and/or framing, is another important aspect of the photographic image.

. Base

This refers to the material on which the image is printed. Although images can now be printed on almost any material, they are usually printed on paper or on film for transparencies (slides).

Photographic papers have various characteristics: they can be smooth, textured, satin-finish, matte, glossy, and so on. Slides are usually processed in a professional laboratory. They are always presented on a transparent base which the photographer generally does not alter. However, the surface or screen on which the image is projected, and the conditions under which it is projected, also affect the appearance of the image.

It should be noted that the materials used as the base may include by extension magazine and newspaper photographs, posters, advertising billboards, and so on.

. Finishing (tone, tint, colour, texture, etc.)

The finishing of an image is directly related to three factors: the quality of the base (paper texture, grain of the projection screen or surface, and so on); the type of film selected; and the photographic techniques used.

. Format

The size of the image depends on the type of film used and on the different ways in which it can be printed in the laboratory, where it can be changed by enlarging, cropping, and so on. Since it can affect image size, the frame is also important, as is the presentation of images in two or three dimensions, sequentially, and so on.

. Framing the Finished Photograph

The earliest photographs were framed according to the styles of the times; the type of frame used for paintings was also used for photographs. Small wall frames and self-supporting frames with stands for family photos were also popular. Today, photographs are often seen without frames or mats, or with barely visible frames.

While a frame serves a practical purpose, it is important to recognize that it becomes an integral part of the image and therefore has a considerable effect on it.

UNIT 3.3

At the end of this unit, the student should be able:

Terminal Objective

3.3 To describe briefly the early history of motion pictures.

Intermediate Objectives

3.3.1 To identify the optical devices that have played a role in the development of movement reproduction.

3.3.2 To describe these devices.

3.3.3 To name the pioneers of motion pictures.

3.3.4 To describe the works for which they are well known.

3.3 TO DESCRIBE BRIEFLY THE EARLY HISTORY OF MOTION PICTURES.

Students are encouraged to describe the beginnings of motion pictures by identifying and describing the optical devices that have played a role in the reproduction of movement and by discussing the great pioneers of motion pictures and their most important works.

3.3.1 TO IDENTIFY THE OPTICAL DEVICES THAT HAVE PLAYED A ROLE IN THE DEVELOPMENT OF MOVEMENT REPRODUCTION.

3.3.2 TO DESCRIBE THESE DEVICES.

The students learn about optical devices such as the thaumatrope, the phenakistoscope, and the flip book, and explain how they are made and how they function.

Teaching Strategy and Related Content

With the aid of demonstrations and visual examples, the teacher explains to the students how the first representations of movement came into existence, highlighting the characteristics of the first moving images.

Some Basic Principles of Motion Pictures

The fixed image:

- review of the camera obscura principle;
- explanation of the link that exists between the sensitive surface in photography and that in motion pictures.

The moving image:

- explanation of the attempt to create movement with non-photographic images (diorama);
- explanation of the representation of the different stages of an action by means of individual photographic images (Muybridge);
- explanation of experiments to record movement by means of a sequence of photographic images on one film (Muybridge and Marey);
- explanation of the observations made by 17th and 18th century physicists and physiologists of the persistence of light impressions on the retina;
- explanation of the application of this principle, which led, in the 19th century, to the creation of optical devices.

Optical Devices

The Thaumatrope

In 1825, a little optical toy called a "thaumatrope," invented by Fitton and Paris, appeared on the market in France. It consisted of a piece of cardboard with a different design on each side. When the cardboard was twirled rapidly, so that the two sides could be seen successively, the result was that one design seemed to be superimposed on the other.

The Phenakistiscope and its Development in Different Applications

Perfected by Plateau in 1832, the phenakistiscope consists of a cardboard disk pierced with small openings, and a piece of glass painted with figures. As the disk is rotated in front of a mirror, the figures observed with one eye in the mirror seem to be executing movements.

Horner's zoetrope (1834) is, to all intents and purposes, based on the same principle as the phenakistiscope, except that the figures (drawings of animals) appear on a cylinder rather than on a disk.

Reynaud's praxinoscope (1877) is an improved version of Horner's cylinder. The figures are reflected by mirrors in its centre, producing a sharper image.

The Flip Book*

This is a little book made up of a number of flexible cardboard sheets, each of which has a design differing slightly from the preceding and following ones. If the pages are flipped rapidly, the illusion of continuous movement is achieved.

3.3.3 TO NAME THE PIONEERS OF MOTION PICTURES.

3.3.4 TO DESCRIBE THE WORKS FOR WHICH THEY ARE WELL KNOWN.

The students indicate the great pioneers of motion pictures and explain in their own words, or using specialized vocabulary where appropriate, the works that made them famous.

Teaching Strategy and Related Content

Using demonstrations and visual examples, the teacher tells the students about the early history of motion pictures, highlighting the work of the pioneers.

The Pioneers of Filmmaking

Edison: Perforated 35 mm Film (Kinetograph)

At twelve years of age, Thomas Edison (U.S.A. 1847-1931) was selling newspapers on trains. He started a newspaper, The Weekly Herald, which he printed during the trip and sold to the passengers. In 1862, he joined the Port Huron telegraph office, and while there, invented the two-way telegraph. In 1876, he started working at Western Union in a laboratory built specially for him. In 1877, he demonstrated the phonograph and several other inventions.

---

* See: Volume I, Gesture and Technique Module, p. 115, for additional explanations.

He was also interested in the question of recording and reproducing movement. From this interest emerged the kinetograph; it used film that was 35 mm wide, perforated on the edges, and pulled forward by a unique claw-drive system. This apparatus, which was patented in 1891, was not a projector; the Lumière brothers later improved upon it, inventing the cinematograph. The cinematograph and the vitascope were the only systems of moving pictures to be exploited commercially.

The first American film companies were Edison's and Biograph, whose main producer-director was one of Edison's collaborators. These two companies were backed by very powerful financial and industrial groups.

In 1897, Edison launched a nine-year-long legal campaign, which has been called the "Patents War," against the hundreds of fairground producers and French companies that were trying to establish themselves on the market, notably the Lumière family. The first consequence of the legal battle was in fact to expel the Lumière company from the U.S.A. In 1907, with the mushrooming of the filmmaking phenomenon, the Edison trust gradually gave up the fight.

Auguste and Louis Lumière: Cinematograph

Auguste (1862-1954) and Louis (1864-1948) Lumière were the first French film producers. Louis was a chemist and Auguste a physicist.

The Lumière brothers' cinematograph had considerable impact. Less than a week after the December 28, 1895 opening, people were lining up in front of the Grand Café to attend film shows. As the demand grew to international proportions, the Lumière brothers trained a great many operators and technicians, who were responsible for shooting almost 2 000 new films from 1895 to 1903. Further, as a result of the demand, the Lumière firm became involved in manufacturing film stock and worked on perfecting colour photography.

From 1897 on, however, the public began to tire of the cinematograph, which offered moving photographs that lasted only one minute. To solve this crisis, the Lumière firm began producing Vues représentant la vie et la passion de Jésus-Christ (Scenes Representing the Life and Passion of Jesus Christ) consisting of 13 reels and lasting 15 minutes. Though it was mediocre in quality, the subject and the length of the film were sufficient to hold the audience's attention. Finally, in 1903, the Lumière brothers stopped producing films.

The noteworthy accomplishments (and failures) of the Lumière firm include the following:

- its operators created the filmed news report; its technicians, trained as still photographers, produced "scenes" according to the rules of photography, which by then had attained a certain degree of classic perfection;
- the company's production activities ceased for several reasons:
  - during one show, a terrible fire caused the death of 117 members of Parisian high society; the company stopped projecting films in auditoriums, and the movies became a form of light entertainment shown in fairground tents;
  - the Lumière company was slow to change with the times, and Louis Lumière, first and foremost an engineer and businessman, lacked style and imagination;
  - the "Patents War" broke out and Edison's company won;
  - competitors emerged in France: Méliès introduced new subjects and styles and Pathé created a financially viable industry.

Méliès: optical and special effects

Georges Méliès (1861-1938) the son of a French footwear manufacturer, was a stage designer and amateur magician. He became an illusionist and began to construct automata. At the Grand Café on December 28, 1895, he discovered the Lumière brothers' invention, but the latter gentlemen did not yet believe that their apparatus was commercially viable, and thus refused proposals which Méliès made to them.

Méliès then obtained a projector from a London photographer and optician, and created his own production house, "Star Film," which was never a commercial firm. In 1896, he had a film studio built, which he called "L'atelier de poses" or "The Posing Studio." At this point in his career his imagination as an illusionist came into full force. He stopped filming documentary-style subjects and instead began filming fiction, fairy tales and fantastic, imaginative stories. For these productions he invented optical tricks that were later used routinely. He achieved worldwide fame as a result of his work.

In February of 1909, an international film producers' congress was held in Paris. Méliès, was its president, but Eastman's and Pathé's ideas triumphed over his. All the artistic considerations that Méliès had fanatically and naively defended were in fact blithely cast aside, in favour of developing a lucrative motion picture industry. The congress decided to standardise film perforation methods, making international film distribution possible.

By 1914, Star Film, in which Méliès had invested his entire fortune, was bankrupt, and in 1924, he was reduced to selling candy and toys in the drafty Montparnasse railway station.

UNIT 3.4

At the end of this unit, the student should be able:

Terminal Objective

3.4 To define briefly the process of animated filmmaking.

Intermediate Objective

3.4.1 To identify the three best-known animation processes.

3.4.2 To describe these processes briefly.

3.4.3 To name some of the well-known producers of animated films.

3.4.4 To identify the animation process used in films shown to him/her.

3.4 TO DEFINE BRIEFLY THE PROCESS OF ANIMATED FILMMAKING.

The students define animated filmmaking by identifying and describing the three best-known animation processes. They are also encouraged to recognize these processes in films which are shown to them, and to know the names of great filmmakers who excelled in this genre.

3.4.1 TO IDENTIFY THE THREE BEST-KNOWN ANIMATION PROCESSES.

3.4.2 TO DESCRIBE THESE PROCESSES BRIEFLY.

The students are encouraged to name the main animation processes and to explain in their own words, or using specialized vocabulary where appropriate, the processes involved in cartoons, time-lapse photography, and drawing on film.

Teaching Strategy and Related Content

Using demonstrations and visual examples, the teacher explains to the students various animation processes, highlighting the characteristics of each.

Three Animation Processes*

The Cartoon

In this animation process, the artist makes a series of drawings, each representing one of the successive phases of a movement. When this series of designs, recorded on the film one at a time, is projected, the movement which is represented appears complete. This process involves a great deal of work, since a 10-minute film needs approximately 15,000 drawings. Today, computers are often used to make these drawings. There are two main categories of drawings: stationary drawings (background for the action) and mobile drawings (the elements in motion: characters, animals and so on). The main stages in the historical development of the process are as follows:

- in 1915, the use of transparent celluloid, instead of translucent paper, enabled the artist to outline the character in black or a colour on one side, and to fill it in with opaque gouache on the other side;

- the successive phases of an element in motion were drawn on superimposable celluloid tracing sheets that were placed on a light table;

- the perforated tracing sheets were adjusted on a ruler with feed pins, so that the images could be perfectly superimposed (in terms of the drawing outlines and the shot angles);

- each drawing of an element in motion was done [illegible] a transparent "cell," and could be positioned on a background cell; because the element cell was transparent, the background could be seen through and around the element in motion;

- these various stages led to a division of labour, and the task of producing cartoons on celluloid eventually developed into an industry of its own.

---

* See Volume I, Gesture and Technique module, p. 173-174 and ff., for additional explanations.

Time-Lapse Photography

This process consists of recording successive changes in an element's form. For example, this could be done using:

- a pastel drawing, completed or modified with designs painted in oil;
- the Alexeieff pin screen (adjusting light and shadow by pushing in or raising the pins);
- engraving on a powdery surface (creating and modifying shapes and lines by distributing coloured powder);
- a lump of potter's or modelling clay, for example, which is easy to handle and reshape.

Drawing on Film

This process involves drawing in miniature directly on the film. The images are carefully organized and timed, so that when the film is projected the result is colourful and dynamic. Starting in 1939, Norman McLaren and Len Lye produced this type of "camera-less" film.

3.4.3 TO NAME SOME OF THE WELL-KNOWN PRODUCERS OF ANIMATED FILMS.

3.4.4 TO IDENTIFY THE ANIMATION PROCESS USED IN FILMS SHOWN TO HIM/HER.

The students learn to identify some of the great film animators by becoming familiar with their productions and by studying their animation techniques.

Teaching Strategy and Related Content

Using visual examples such as clips taken from the films of such great film animators as Cohl, Disney, Lye and McLaren, the teacher talks to the students about animation.

The teacher then asks them to watch and analyze a film made by one of the famous animators which the teacher has ordered for the school, which is on television or which is showing at a nearby movie theatre. He/she encourages the students to observe what characterizes the artist's work.

Producers of Animated Films

Émile Cohl

Cohl (Émile Courtet, 1857-1938), a French cartoonist, was hired in 1907 by Feuillade for the Gaumont company. Cohl has been credited with inventing the animated film. (Renaud, however, with his "Théâtre Optique," had been a brilliant precursor). In 1908, Émile Courtet, who was by then known as Émile Cohl, showed *Fantasmagorie*, a little film comprised of some 2 000 drawings. During the next three years he produced about sixty films overflowing with spontaneity and fantasy, and created "Fantoche," the first animated film character, precursor of the Disney cast of characters. The titles of some of his films were *Le cauchemar de Fantoche* (*Fantoche's Nightmare**); *Les allumettes animées* (*The Syncopated Matchsticks**); *Les joyeux microbes* (*The Jolly Germs**); and *Le tout petit Faust* (*Young Faust**).

Walt Disney

After Pat Sullivan's success with Felix the Cat, the American Walt Disney (1901-1966) created a new anthropomorphic animal: Mickey Mouse. Disney was the first animator to adapt animation successfully to the techniques of sound movies and colour film. Fast-paced and full of gags, these short, animated films were successful throughout the world--their timeless characters worthy of the immortal Charlie Chaplin, Aesop's fables and the commedia dell'arte. Disney's first feature, *Snow White and the Seven Dwarfs* (1938), was extremely popular. His *Fantasia* used a wide variety of classical music as well as a full range of sound effects, was particularly innovative for the times, and remains a classic to this day.

Disney's feature length films, considered by many critics to be mere commercial nonsense, are thought to have influenced an entire generation, and to have prevented the further evolution of animated film as a technique.

Len Lye

Len Lye was born in New Zealand in 1901. He invented a type of animation that is characterized by abstract designs. He made most of his films in England between 1930 and 1940. In 1935, he innovated further in the medium by producing the first "camera-less" film, called *A Colour Box*, created by working directly on the film stock. He is credited with several other films of the same type, including *Kaleidoscope* (1935) and *Musical Poster* (1940). He used other techniques in his films as well; for example, in his *The Birth of the Robot* (1936), he used puppets and magnificent abstract scenery.

---

* Translator's Note: this is a free translation

During the war, Lye directed documentaries and in 1944 he came to the United States, where he continued making documentaries until 1951. After that time, he made animated films only sporadically, and became more interested in kinetic sculpture.

Norman McLaren

Born in Scotland in 1914, McLaren began experimenting with film during his art studies. In 1936, he began to produce documentary films in England. At the beginning of World War II, he moved to New York, where he made several animated films. In 1941, he began working for the National Film Board of Canada; he set up its animation department, which he enriched with his considerable creative talent.

Various influences guided his career. Among them was that of Len Lye, from whom he learned about the camera-less film and the aesthetic value of applying abstract design to filmmaking.

Norman McLaren is recognized internationally for his work in animation. The techniques he used include engraving directly on the film stock, the breakdown of action, and hand-drawn images. His success can be attributed to the quality and quantity of his work, to its universal appeal, and to his use of original techniques.

UNIT 4.1

At the end of this unit, the student should be able:

Terminal Objective

4.1 To describe briefly the history of photographic images.

Intermediate Objectives

4.1.1 To identify the main developments in the history of photography.

4.1.2 To define the characteristics of each of these developments.

4.1.3 To describe these characteristics in given photographic images.

4.1 TO DESCRIBE BRIEFLY THE HISTORY OF PHOTOGRAPHIC IMAGES.

The students describe the history of photographic images by identifying the main stages in the development of photographic images, defining the characteristics of these stages, and illustrating them with relevant photographs.

4.1.1 TO IDENTIFY THE MAIN DEVELOPMENTS IN THE HISTORY OF PHOTOGRAPHY.

4.1.2 TO DEFINE THE CHARACTERISTICS OF EACH OF THESE DEVELOPMENTS.

4.1.3 TO DESCRIBE THESE CHARACTERISTICS IN GIVEN PHOTOGRAPHIC IMAGES.

The students recognize and name the main events that affected the development of photographic images, describe their characteristics, and indicate them in the photographs that are being studied.

Teaching Strategy and Related Content

Using visual examples, the teacher tells the students the history of photographic images, highlighting the characteristics of the images typical of each stage of development. He/she then asks them to interpret some images in terms of these characteristics.

First Attempts

Photographs Perceived as a Reproduction of Reality

With Niepce's early photographs, people thought that they had finally discovered the technical means for obtaining the most accurate and faithful reproduction of reality. They thought that reality could be captured on film, but what appears on the film is in fact merely a simulation, or at best, the appearance of reality. Photographic images are simply representations of reality, produced by an individual who selects a given subject, moment and angle.

Early photographs revealed details that were frequently neglected in the everyday view of things or in painters' works. Daguerreotypes that depicted a still life, scenes of the countryside, or portraits in fact reproduced some details more accurately. It was Niepce's specific intention to perfect an automatic process for reproducing nature. Talbot had the same goal when he used the camera obscura to design his sketches. He dreamed of eliminating manual interference in the process, and as a result came up with the idea of developing light-sensitive papers, which made it possible to produce the outline of objects without using a pencil. In this way, the first negatives were created.

Relationship Between Photography and Painting

Borrowing the Vocabulary and Aesthetic Criteria of Painting

In its early stages, photography was not accepted as one of the fine arts. The photographers of the time thus felt somewhat inferior to painters. They tried to copy the painters, attempting to compete with them on their own territory. The photographers selected subjects that were popular in paintings and that were recognized as such by those who frequented the "salons" and by art critics. Such photographers recreated the aesthetics of academic art, often working from sketches. They thus created their photographs by copying formally accepted art to the letter. This approach was named the "pictorial school" or "pictorialism."

Photography, however, transformed the idea that artists held about nature. Nature was both a place for reverie and contemplation and an almost unlimited source of riches to be exploited. In addition, one of the consequences of the industrial revolution and of the attendant economic rationalism was that art was expected to be to a certain extent objective. This view was already being explored in photography.

Two contradictory tendencies were thus emerging: photography was attempting to be "art" by submitting to the aesthetic standards of painting, while painting was tending to break free from its yoke of classicism in order to renew its aesthetic foundations.

At this time, the influence of photography on art fueled a violent debate between the proponents of officially accepted art and the realistic artists. The former (the traditionalists) defended a conservatism that respected traditions of visual representation dating from the Renaissance, while the realists rejected these standards in favour of a naturalistic approach.

Courbet, one of the avant-garde, said, "You can paint only what you see. The content of the work must be objective and must be taken directly from the surrounding natural environment."* Suddenly, the process of creating art was removed from the studio; painting outdoors became absolutely essential. Painters and photographers thus found themselves working side by side in the open air.

Delécluze, the official critic of the period, found naturalism rather vulgar, and blamed the phenomenon on photography. The young critic Francis Wey, however, thought that photography was making a significant contribution to art.

Another point worth mentioning is that portrait painters and miniaturists, feeling artistically and economically threatened, were becoming photographers.

The Search for Autonomy

Photo-Secession: from pictorial to pure photography.

In many countries, "art" photography was being practised by a number of talented people in the quarter-century preceding World War II. One of the leading figures was Alfred Stieglitz. His passion for photography continued throughout his life, his greatest achievement being the creation, in the U.S.A., of the Photo-Secession group. He organized exhibitions to expose the work of the group's members, oversaw publications, and introduced New York to Rodin's drawings, Picasso's paintings, Japanese woodcuts, and African sculpture.

---

* Translator's note: this citation is a free translation.

Stieglitz wanted to make photography a mode of visual expression that could stand on its own. In 1910, his desire was recognized and accepted: the Albright Art Gallery opened its doors to the Photo-Secession group, and by so doing, established photographic images as works of art. Unlike the pictorial school, this new movement (known as "pure photography") was characterized by uncomplicated, direct images, in which each picture was considered a new challenge and a new experience. In other words, the representatives of the movement were searching for a new form of realism. Photographers influenced by this trend included Steichen and Weston.

Edward Steichen rejected art photography as conceived by the pictorialists. He photographed "live" and did not do any retouching. During his career he produced portraits of actors, famous people, and models for American magazines. His photographs revealed his true artistic sense and great technical expertise.

Edward Weston experimented with both artistic and pictorial photography. Subsequently he adopted a different aesthetic: he sought beauty in the abstract and in the industrial milieu. He produced photographs that were technically perfect from flawless negatives. According to him, these factors alone were capable of creating the visual value and emotional impact of an image.

For these photographers, images were a means of expressing the concerns of their times, not only because of their documentary quality, but also because of their aesthetic appeal and dynamic energy.

The Reciprocal Influence of Photography and Painting

In its early stages, photography was greatly influenced by traditional painting, which it tried stringently to imitate. In time, innovations and experiments led photographers to create a new vision of the world.

The wide range of choice in framing, depth-of-field, light, and so on, enjoyed by photographers encouraged them to develop their imaginative tendencies. It also dealt a final blow to academic art, by doing away with the aesthetic standards inherited from the Renaissance.

Later, photography became integrated with drawing and painting through the technique of collage. Its influence on painting has continued to the present, as may be seen in pop art and hyper-realism, in which artists use photography as a basic tool.

Autonomy

The Birth of an Authentic Art Form

With the advent of pure photography, the various forms of art photography found their place in the major aesthetic movements.

The Influence of Moholy-Nagy and the Bauhaus Art School

Laszlo Moholy-Nagy was involved in the Dada movement, which attempted to reject all classical forms of art. He was a painter, sculptor, filmmaker and photographer, and created "photograms" (photographic images obtained without using a camera) that he exhibited along with his abstract paintings in an avant-garde art gallery in Berlin. He was also invited to teach at the Bauhaus*, a design school in Germany.

Moholy-Nagy was fascinated by the problems of light as a creator of form. He considered that photographic and cinematographic images had an aesthetics of their own. He felt that the decline in artistic photography in the years 1800-1890 had occurred only because photographers of this school had tried to imitate painting. A new visual language had to be found. In his book, The New Vision, Moholy-Nagy explained his theories of light modulation, angle of vision, and new types of perspective. According to him, photography was responsible for people's perceiving their existence in a radically new way; the still or motion-picture camera's vision, different from that of the human eye, enhances our way of seeing. For Moholy-Nagy, photography was both a means of expressing the world and a vehicle for self-expression.

Great Artists: Atget, Strand

After unsuccessfully dabbling in theatre and painting, Jean-Eugène-Auguste Atget (1856-1927) set himself up as a photographer in Paris. He went out every morning with his equipment and exposed twelve plates that he developed in the evening. He photographed all aspects of the city: streets, monuments, fountains, houses, interiors, people going about their daily activities. Sometimes he went to the outskirts of Paris and recorded fascinating images of trees. His photographs are technically perfect, poetic, pure, and occasionally astonishing.

---

* See pp. 182-183 for explanations.

Atget tried to sell his photographic proofs to painters for use as source documents. The city of Paris bought a few photos from him. But during his lifetime, none of them were published, except a few uncredited photographs in a book on Paris and in the magazine, Révolution surréaliste, in 1926.

The work of Paul Strand (1890-1976) is characterized by the direct, gimmick-free appearance of his images. He liked close-up shots that were almost abstract: portraits or bowls of vegetables, for instance, which became "coloured masses." He refused to crop his original negative to create a new composition. He worked "live," seeking the purest objectivity. His theory was based on the excellent quality of his production, avoiding anything overworked or otherwise manipulated or modified with technical tricks. Strand knew how to pinpoint the most significant element at its most powerful and he succeeded in revealing pure forms in even the most familiar object.

Growth

Photographic Images and Their Proliferation in Various Fields

Today, photographic images have become a familiar aspect of our lives. Photography is being used more and more in many different fields.

On the technical level, photography is continually evolving; nothing seems to be able to halt its growth. For about a century and a half, cameras became progressively smaller, more accurate, and easier to handle, but these changes were minor compared to recent developments in cameras. Since the 1960s, cameras have evolved into sensitive and complex equipment of all types for use in science and industry, the media and teaching, advertising and art.

The Evolution of the Camera Image and the Development of Technique

Today, new methods are appearing or being investigated for automating such processes as picture-taking and enlargement while giving photographers greater technical scope and control. These often radical changes in method necessarily result in changes in the image, just as the needs of specialists, artists, and amateurs generate technical innovations. Experiments with artistic form are increasingly venturing into unexplored territory. For example, a number of photographers have gone beyond the original aim of darkroom work, which was simply to obtain a clear, sharp, sufficiently detailed print of the image. These photographers have all diverged in their own way from the norm in order to create images which bear the imprint of their personal style. For some, this process begins well before the film is exposed and continues until the photographs are ready for viewing.

Indeed, while photographic images are often still stamped with a certain conformity, and while it may seem that this will always be the case, a growing number of photographers are using all elements of photography to create images that break its own previously established rules. While painters are turning away from the abstract in favour of realistic images like those in photography, photographers, on the other hand, are leaning increasingly toward the abstract.

One Method Among Others

Today, the boundary between the various art forms is often quite undiscernible. The interplay of photography with design, painting, or silk-screening, for example, can often be seen, as can its association with sculpture when three-dimensional works are involved.

This expansion of photography's applications, initiated by Man Ray with his "aerographs" and "rayographs," has given rise to a variety of mixed media experiments. Artists use photography to represent what they do not want to paint, or they paint what cannot be photographed. Contemporary images are no longer confined to a single technique.

UNIT 4.2

At the end of this unit, the student should be able:

Terminal Objective

4.2 To describe briefly the history of motion pictures.

Intermediate Objectives

4.2.1 To identify the main developments in the history of motion pictures.

4.2.2 To define the characteristics of these developments.

4.2 TO DESCRIBE BRIEFLY THE HISTORY OF MOTION PICTURES.

The students describe the history of motion pictures by identifying the main stages of their development and by defining the characteristics of each stage.

4.2.1 TO IDENTIFY THE MAIN DEVELOPMENTS IN THE HISTORY OF MOTION PICTURES.

4.2.2 TO DEFINE THE CHARACTERISTICS OF THESE DEVELOPMENTS.

The students recognize and identify the important stages in the development of motion pictures, and describe the characteristics of each stage.

Teaching Strategy and Related Content

Using visual examples, the teacher describes the history of motion pictures, emphasizing the characteristics of the images at each main stage of development.

The teacher then asks the students to watch (at school, on television, or in an easily accessible movie theatre) films that are typical of one or another of these stages. He/she encourages them to study the characteristics of these movies in relation to the period when they were filmed and to the filmmakers who produced them.

The Birth of an Industry

Germany, the Netherlands, Belgium, Italy, Poland, and Russia, among others, discovered movies thanks to the Lumière brothers' special envoys. In these countries, motion picture production was organized very gradually. In the early stages, almost everyone imitated the French filmmakers.

From 1900 to 1914, the United States became the new home of thousands of European immigrants. The American film industry was thus able to assimilate the European schools of filmmaking, and eventually developed a style of its own. As a result of World War I, America joined the international film market, and consolidated her position because of her enormous financial resources. Around 1914, there were only two large motion picture- producing countries: France and the United States. In the studios of New York and Paris, the filmmaking community established the genres, styles, and other elements that constitute the language of film.

The economic structure of the motion picture industry consists of three phases: production, distribution, and marketing. Owing to the fact that a few very large studios dominated each of these sectors, it was practically impossible for individual directors, scriptwriters or independent actors to produce their own feature films. These studios totally controlled the market with their production houses and their chains of movie theatres.

Most of the film genres were created during this period: the comedy, typified by series of gags and type characters; the light comedy, characterised by witty dialogue and comical situations; the epic, featuring strong ideology and sweeping images; the Western, with its endless conquest of the American West, wars with the Indians, and taste for freedom; the detective thriller, permeated with intrigue and violence. All of the above genres gave rise to super-productions.

Proliferation of Studios and Theatres

The proliferation of studios and theatres played an important role in terms of the quality of motion picture images. The film companies created superb, gleaming theatres where the fans could gather to admire their favourite stars. Every city had its own theatres, in addition to and independent of the theatre chains, operated with one main goal: to fill the theatre with spectators by showing popular films. Unfortunately, many of these films were made by commercial studio technicians, who were often devoid of creative imagination. However, the whole enterprise was very successful with the general public, whose awareness was not very highly developed.

The Star System

The star system is the practice of centring the advertising for a film around its star or celebrity. Most of the stars were created by the directors and producers. The whole procedure was supported by specialized press coverage. Hollywood, the capital of the star system, was created in 1913.

Silent Films

Documentaries Filmed Outdoors (Lumière brothers)

In its first phase, the motion picture phenomenon was limited to demonstrating this new marvel of science and its technical brilliance, and consisted of projecting animated candid photographs life-size.

The Parisian showings at the Grand Café caused a sensation. Among the forty or so minute-long films produced by Louis Lumière, some of the more successful, such as those listed below, already contained the essence of various genres and technical processes:

- La sortie des usines Lumière (Leaving the Lumière Workshops*);
- L'arroseur arrosé (Watering the Gardener*), featuring the gag of the boy stepping on a hose and the gardener having his face soaked, was the first film comedy;
- Le déjeûner de bébé (Baby's Lunch*), shot in close-up;
- La démolition d'un mur (Tearing Down a Wall*), in which special effects were used (the film was projected backwards and the wall seemed to build itself);
- L'arrivée d'un train (The Arrival of a Train*), in which depth of field was exploited;
- Le couronnement du Tsar Nicolas II (The Coronation of Czar Nicholas II*), the first documentary.

After the Lumière brothers ceased production in 1903, news films and documentaries continued to develop in England and the United States.

---

* Translator's note: this is a free translation.

Studio Production (Méliès)

Méliès was the first to produce 10- to 15-minute films in a studio. From the theatre, he borrowed stage machinery and adapted it to filmmaking; from photography, he adopted special effects, double exposure, superimposition, masking, black backgrounds, and double images of the same actor; and he invented dissolves.

He was also the first to produce a fairy tale, Cinderella, and to recreate a historical event with his film The Dreyfus Affair. His Trip to the Moon, inspired by Jules Verne and H. G. Wells, was a great success. This film was remarkable for its touches of fantasy, elegance of movement, the poetic imaginativeness of its décors and costumes, its clear narrative, and the size of its cast.

Comedies (Chaplin)

The early period of comedies was dominated by the American motion picture industry. The United States developed a flourishing school of comedy and an active commercial production. Charles Spencer, known as Charlie Chaplin (1887-1977), a music hall performer discovered by Mack Sennett in 1913, made his film début with feature-length comedies in which he subtly blended elements of tragedy. He portrayed the "Little Tramp," the quintessential Charlie Chaplin character, and within a few months was universally acclaimed. The Little Tramp, a weakling whose main weapons were humour and intelligence, was a small man who frequently changed jobs and was often unemployed. Chaplin's films were so perfect in all respects that they demonstrated once and for all that filmmaking could be great art.

The Great Film Productions (Griffith)

David Wark Griffith (1875-1948) used cross-cutting, fades, dissolves, close-ups, and a variety of camera angles and movements. He created the trend of feature-length films and grandiose productions. His major work, Intolerance (1916), combines various stories: the fall of Babylon, the Passion of Christ, the St. Bartholomew's Day massacre, and a modern story called The Mother and the Law; the film's shifts in space and time were considered daring, and Griffith's audacity influenced filmmakers in Europe and the U.S.S.R.

The Development of Hollywood

In the United States, the early films of Edison (which showed very rudimentary directing techniques) were not very successful or influential. In

The Great Train Robbery, in 1903, however, Porter (Edison's main director) adapted the Western to the big screen. This genre had been created in the 19th century in novels. Edison shot his films outdoors and used camera movements and close-up shots. America eventually integrated what France, England and other countries had learned, and American films finally acquired an individual personality and style of their own. A small Los Angeles suburb, Hollywood, rapidly became the world capital of the motion-picture industry.

World-Wide Expansion

Silent movies became popular throughout the world. Every average-sized city had its own theatre(s), which featured mainly current American films.

Sound Films

The first period of sound-film production was from 1930 to 1950. To remain competitive, the American film companies were forced to introduce the "talkie" after Warner Brothers' unexpected success following the introduction of sound equipment into their movie theatres.

Filmmakers including Eisenstein, Pudovkin, René Clair, and Charlie Chaplin were against this innovation. Under pressure, they accepted sound, but completely rejected the talking picture. The quality of the early sound films justified their opposition, but as the new technique was perfected, film quality improved and Hollywood experienced another period of expansion.

The Growth of New Sound Film Genres: Musical Comedy, Light Comedy, Western

Sound films led to dance films and musical comedies inspired by elaborate music-hall shows, Viennese-style boulevard comedies, and American-style light comedies characterized by a long, complicated love story between a poor boy and a rich girl (or the opposite), ending in marriage or reconciliation. The plots of these light comedies, overworked through repetition, moved away from the rich/poor story to focus instead on the customs and myths of the average American. The Western was enhanced by sound, and epic films were transformed into action films. With the introduction of dialogue, the psychology of the characters became important.

European immigrants arriving in the United States during this period made a substantial contribution to the film industry, but not nearly so great a contribution as that of earlier immigrants. The advent of sound films also resulted in great prosperity for French studios, creation of the British documentary, and so on.

Post-war innovations included Italian neo-realism and the French "new wave." The neo-realism genre rejected pre-war conventions and was concerned with authenticity in representing the common people. The French new wave helped to bring a new approach to subject matter and ways of treating it. It was greatly influential, but it is too soon to give a precise overview of its more profound effects.

After 1950, movie theatres started to lose their clientele; television is cited as the cause. In order to save Hollywood from total oblivion, filmmakers sought new techniques: 3-D (three-dimensional) films, Cinerama, and CinemaScope, to name just a few.

UNIT 4.3

At the end of this unit, the student should be able:

Terminal Objective

4.3 To recognize some aspects of contemporary motion pictures.

Intermediate Objectives

4.3.1 To name well-known international and Québec film directors.

4.3.2 To describe briefly the characteristics of films shown in his/her area.

4.3 TO RECOGNIZE SOME ASPECTS OF CONTEMPORARY MOTION PICTURES.

The students learn to recognize some aspects of contemporary motion pictures by identifying international and Québec film directors and describing the characteristics of their work.

4.3.1 TO NAME WELL-KNOWN INTERNATIONAL AND QUÉBEC FILM DIRECTORS.

4.3.2 TO DESCRIBE BRIEFLY THE CHARACTERISTICS OF FILMS SHOWN IN HIS/HER AREA.

The students are encouraged to observe and analyze locally accessible films in order to become familiar with a few leading directors and be able to describe the characteristics of their work.

Teaching Strategy and Related Content

To ensure that the entire class studies the same film, the teacher can:

- order a film that will be shown during class, or at some other time when the whole group can be together;
- ask the students to watch and analyze a particular film that is being shown on television or at a nearby movie theatre.

Before showing the film, the teacher prepares the students by talking to them about the director and his/her work. The teacher then encourages them to observe carefully certain important aspects of the film, particularly those characteristics which the author's work and contemporary cinema have in common. The analysis may focus on such aspects as:

- the theme;
- the story line;
- the values transmitted;
- the visual treatment of the subject.

These films should highlight as many internationally known directors (for example, Eisenstein, Fellini, Pasolini, Bergman, and Hitchcock) as Québec directors (for example, Brittain, Carle, Hoedeman, Klein, Lefebvre, and Perrault).

Well-Known International Film Directors

Federico Fellini

Born in Italy in 1920, Fellini, whose work oscillates between the classic and baroque styles, is the successor to Italian pictorial art. He has a sense of image and movement, and is able to create a fantastic atmosphere. His films are populated with passionate characters and he frequently chooses evocative locations such as public squares, city streets by night, beaches, chateaus and villas, and night clubs whose entrances have an air of mystery. When he builds a set, it is as authentic as the actual location. In these static sets, the dynamics between the characters and the camera movements are dizzying. Everything culminates in a celebration, whether it takes place in a public square or in a private house, and at the climax of the film, or at the end, the celebration becomes a metaphor for freedom.

In all of Fellini's films, a particular attitude toward women can be identified. The director is fascinated by women, he is entranced by their hidden mysteries, and he portrays them in all guises: woman as haven, woman as child, woman as victim, woman as mother, and so on.

His vision of men, on the other hand, is cynical. Some men are portrayed as wasting their youth on meaningless pursuits, while others go gaily and carelessly through life, as if they were waiting for real life to begin. Fellini describes the fleeting glory of youth. Childhood is lost in the past and love is impossible in the future. This is the director's pessimistic side.

Ingmar Bergman

Bergman was born in 1918 in Sweden, where he participated when he was quite young in amateur theatre, was employed as an assistant at the Stockholm Opera company, and finally became a film director. A theatre-lover, he has never separated theatre from film. For him, the essential is to shed light on dreams, where reality spills over into the imaginary. From realistic films, he progressed to metaphysical films dealing with themes such as good and evil, God and the Devil, or life and death. These are "ambiance" films in which Bergman manipulates symbols representing the problems of the human condition. He has his protagonists deliver his own favourite philosophical messages, and explores his favourite problems in a series of images, heightening the effect with lighting techniques.

Alfred Hitchcock

Born in London in 1899, Hitchcock first worked as a designer. He directed his first film at 23, and from 1926 to 1939, shot about twenty films in various genres including plays, psychological dramas, and spy thrillers. From 1940 to 1969, he worked in the United States, where he made films with such themes as anxiety, repression, and confession. A large number of his films are adventures in crime or detective stories.

For his verve and wit, and his talent for creating situations in which the humour is black but never cruel, Hitchcock is considered one of the great masters. He had an innate sense of continuity and fluidity, he knew how to sustain audience attention, and his plots, which were his primary concern, maintain their credibility. Each scene, each shot was planned in relation to the whole film, and was geared to retain the public's attention. His technique was simple: a crime, a mystery, one or two innocent suspects who are pursued and caught in a web of absurd events, and then finally, a happy ending; all of this intrigue seasoned with a little humour. His images are classical in style: the more unbelievable the facts, the more believable the presentation of these facts. He achieved this effect with close-ups and well-chosen camera movements.

Film Directors Working in Québec

Donald Brittain

Born in Ottawa in 1928, Brittain, who is now acknowledged as Canada's foremost documentary filmmaker, worked as a journalist before joining the National Film Board of Canada in 1955. While there, he directed some of his most memorable films, including Bethune, Ladies and Gentlemen... Mr. Leonard Cohen, and Memorandum.

Brittain was nominated for an Academy Award for his 1976 production of Volcano: An Inquiry Into the Life and Death of Malcolm Lowry, and he has over 70 international awards to his credit. In addition to documentaries, Brittain has directed dramas, notably, Secrets of the Bermuda Triangle

(1978) for Warner Brothers, and in the 1980s, three CBC television dramas, including Running Man, for which he won a Canadian Film Award as best director of a TV drama. In 1985, he combined drama and documentary to produce Canada's Sweetheart: The Saga of Hal C. Banks, a story of violence and corruption in Canada's shipping industry. The following year, he directed The Final Battle, the third in a trilogy of films entitled The Champions, focusing on the lives of Pierre Elliott Trudeau and René Lévesque. Perhaps his most ambitious to date is a three-hour NFB-CBC co-production, a television special on the life of Mackenzie King.

. Filmography (Abridged)

1956-58	Writer of more than one dozen films, director-writer of four NFB films, including A Day in the Life of Jonathan Mole.		
1959 to 1976	Writer, director-writer, producer of countless NFB and CBC documentaries; concept for Polar Regions, Expo '67, and director-writer of Tiger Child, Expo '70. Work in several capacities for private documentary companies.		
1976	Volcano: An Inquiry Into the Life and Death of Malcolm Lowry	NFB	Co-director/ Co-producer/writer
	The Sword of the Lord	NFB	Writer
	Henry Ford's America	NFB	Director/producer/ writer
1977	Small Is Beautiful: Impression of Fritz Schumacher	NFB	Director/writer
	The Vacant Lot	NFB	Producer/writer
	Secrets of the Bermuda Triangle	Warner Bros	Director/co-producer/ writer
1978-1984	Director/co-producer/writer of many films for CBC, NFB and private industry, including the following: The Champions, In Search of the Great Lakes, Bamboo, Lions and Dragons, Act of God, and The Children's Crusade.		
1985	Canada's Sweetheart: The Saga of Hal C. Banks	NFB/CBC	Director/producer/ writer
1986	The Final Battle (Champions, Part II)	NFB/CBC	Director/writer
	Tommy Douglas: Keeper of the Flame	NFB	Writer
	Longlance	NFB	Writer
1987	Mackenzie King	NFB/CBC	Director/writer

Gilles Carle

Carle was born in Maniwaki, Québec on July 31, 1929. After studying at the École des Beaux-Arts in Montréal, he wrote poetry, novels and plays which were never published, and he also worked as a journalist. His film career coincided with the effervescent "live cinema" period. Without ever really condemning the live approach, Carle did think, however, that "films of fiction, like literature, are an all-encompassing means of comprehending reality."

Working at the National Film Board for five years enabled him to acquire technical training and to make a feature film entitled *La vie heureuse de Léopold Z.* In 1966, he set up his own company and made several feature films, performing the dual role of producer and director.

Characters in different situations abound in Carle's films. The great number of ideas that are developed in his films sometimes make it difficult to discern the main theme. The dynamic treatment of the images gives some of his films a compelling quality.

- Filmography (Partial):

  - 1961: *Dimanche d'Amérique*, short documentary, NFB
    Manger, co-production, short documentary, NFB

  - 1962: *Patinoire*, very short documentary NFB

  - 1963: *Natation*, short documentary, NFB
    Patte Morillée, very short documentary, NFB
    Un air de famille, short documentary, NFB

  - 1964: *Percé on the Rocks*, very short documentary, NFB
    Solange dans nos campagnes, short film, NFB

  - 1965: *La vie heureuse de Léopold Z.*, feature, NFB

  - 1966: *Place à Olivier Guimond*, medium-length documentary

  - 1967: *Jeux de Jérolas*, medium-length documentary

  - 1968: *Le Québec à l'heure de l'Expo*, short documentary, OFQ
    Le viol d'une jeune fille douce, feature

- 1969: *Red*, very long feature

- 1970: *Les mâles*, very long feature
  Stéréo, very short documentary, OFQ

- 1971: *Un hiver brûlant*, medium-length film

- 1972: *La vraie nature de Bernadette*, feature

- 1973: *Les corps célestes*, very long feature

- 1975: *Les chevaux ont-ils des ailes?*, short documentary
  La tête de Normande Saint-Onge, very long feature
  A Thousand Moons, medium-length film

- 1977: *L'ange et la femme*, feature

Co Hoedeman

Born in Amsterdam in 1940, Jacobus-Willem (Co) Hoedeman graduated from the prestigious Dutch School of Photography. He worked in filmmaking, including special effects and animation techniques, before immigrating to Canada in 1965. He joined the National Film Board the same year, doing animation sequences for a series of educational films. In 1969, he directed what he calls his first real film, *Oddball*, for the newly formed French animation studio.

In 1971, he studied puppet animation in Czechoslovakia for three months. During this time he became interested in the art and lifestyle of the Inuit. Once he returned to Canada, he went to the high Arctic to spend extensive periods of time living with Inuit families, listening to their legends, hunting and fishing with them, and collecting material for the four films he subsequently made: *The Owl and the Lemming*, *The Owl and the Raven*, *The Man and the Giant*, and *Lumaaq*.

In 1978, his film, *The Sand Castle*, won an Oscar, and 20 other awards at major international film festivals.

In recent years, Hoedeman has added new animated drawings and cut-outs with remarkable backdrops to his animation repertoire. In *Charles et François*, he reveals his fascination with fantasy and reality, and a deep sense of caring for the world and its people.

- **Filmography (N.F.B.)**

  - 1968: Continental Drift, short, colour

  - 1969: Oddball, short, colour

  - 1970: Matrioska, short, colour

  - 1971: The Sea, longer short, colour (prop construction)
    The Owl and the Lemming, short, colour

  - 1972: Tchou-Tchou, short, colour

  - 1973: The Owl and the Raven, short, colour

  - 1974: The Owl who Married a Goose, short colour; consultant
    Running Time, feature, colour; assistant to the director, animation/special effects

  - 1975: The Man and the Giant, short, colour
    Lumaaq, short, colour,
    Monsieur Pointu, short colour; consultant, cameraman

  - 1977: The Sand Castle, short, colour

  - 1980: The Treasure of the Grotoceans, short, colour
    Co Hoedeman, animator, longer short; animation

  - 1984: Masquerade, longer short, colour

  - 1987: Charles et François, short, colour

Bonnie Sherr Klein

This internationally recognized filmmaker was born in 1941 in Philadelphia, Pennsylvania. She graduated from Barnard College and taught high school English before being drawn to acting in the theatre, and eventually to filmmaking. Social documentary films enabled her to express her political concerns in a most effective way.

In 1967, Klein joined the NFB, where she worked on the Challenge for Change program in many capacities, including commentary writer and director.

VTR St. Jacques (1969), filmed in Montréal, documents her idea that people who are not professionally trained are capable of using video equipment as a means of community organizing. This project ultimately led to community video programs worldwide.

When the National Film Board created Studio D, the Women's Studio, Bonnie Klein returned to Montréal to work there. She felt that this would be the ideal environment in which to attain her filmmaking goals as a political activist and feminist. Her feminist viewpoint influenced all her subsequent films and reached international audiences with her 1981 documentary, Not a Love Story: A Film About Pornography, which examines the multi-billion dollar pornography industry. The internationally acclaimed film is a scathing indictment of society's indifference to the dehumanization of women.

- Filmography

  - 1968: Alinsky Approach: Organizing for Power (Series), director and editor
    People and Power
    Deciding to Organize
    Building an Organization
    Through Conflict to Negotiation
    A Continuing Responsibility
    Introduction to Fogo Island, commentary writer
    Challenge for Change, commentary writer
    Little Burgundy, co-director and editor of English adaptation

  - 1969: VTR St. Jacques, director

  - 1970: Citizen's Medicine, director

  - 1976: A Working Chance, producer and director

  - 1977: Harmony, producer and director

  - 1978: Patricia's Moving Picture, co-producer and director

  - 1979: The Right Candidate for Rosedale, co-producer and co-director

  - 1981: Not a Love Story: A Film About Pornography, director

VTR St. Jacques (1969), filmed in Montréal, documents her idea that people who are not professionally trained are capable of using video equipment as a means of community organizing. This project ultimately led to community video programs worldwide.

When the National Film Board created Studio D, the Women's Studio, Bonnie Klein returned to Montréal to work there. She felt that this would be the ideal environment in which to attain her filmmaking goals as a political activist and feminist. Her feminist viewpoint influenced all her subsequent films and reached international audiences with her 1981 documentary, Not a Love Story: A Film About Pornography, which examines the multi-billion dollar pornography industry. The internationally acclaimed film is a scathing indictment of society's indifference to the dehumanization of women.

- Filmography

- 1968: Alinsky Approach: Organizing for Power (Series), director and editor
  People and Power
  Deciding to Organize
  Building an Organization
  Through Conflict to Negotiation
  A Continuing Responsibility
  Introduction to Fogo Island, commentary writer
  Challenge for Change, commentary writer
  Little Burgundy, co-director and editor of English adaptation

- 1969: VTR St. Jacques, director

- 1970: Citizen's Medicine, director

- 1976: A Working Chance, producer and director

- 1977: Harmony, producer and director

- 1978: Patricia's Moving Picture, co-producer and director

- 1979: The Right Candidate for Rosedale, co-producer and co-director

- 1981: Not a Love Story: A Film About Pornography, director

- 1984: *Speaking Our Peace*, co-director and co-producer

The film, *Speaking Our Peace*, presents women in the role of peacemakers. The film features a Canadian physicist, biostatistician, politician and writer, among other women opposed to the obscenity of war.

Jean-Pierre Lefebvre

Lefebvre was born in Montréal, on August 17, 1941. After studying literature at the University of Montréal, Lefebvre taught for two years at Loyola College, and then devoted himself to films as a critic and director. He also wrote poetry and a few novellas.

Lefebvre tried to ensure that his means of production would be as independent as possible. For this purpose, he set up his own distribution company, called Disci, in 1973. He has a reputation for shooting low-budget films in record time. He has made many feature films.

- Filmography (Partial)

- 1964: *L'Homoman*, short film
- 1965: *Le Révolutionnaire*, feature
- 1966: *Patricia et Jean-Baptiste*, feature
- 1967: *Il ne faut pas mourir pour ça*, feature
  Mon amie Pierrette, feature, NFB
- 1968: *Jusqu'au coeur*, feature, NFB
- 1969: *La chambre blanche*, feature
  Q-Bec my love ou un succès commercial, feature
- 1970: *Mon oeil*, feature
- 1971: *Les maudits sauvages*, very long feature
- 1973: *Les dernières fiançailles*, feature
  On n'engraisse pas les cochons à l'eau claire, very long feature
  Ultimatum, very long feature

- 1975: L'amour blessé, feature
- 1976: Les gars des vues, very long feature
- 1977: Le vieux pays où Rimbaud est mort, very long feature

Pierre Perrault

Perrault was born in Montréal on June 29, 1927. After studying law at the Université de Montréal, as well as in Paris and Toronto, he practised in Montréal. In 1956, he wrote a radio series for Radio-Canada. He also wrote collections of poetry and three plays for television. As he himself has said, words led him to the cinema. Throughout his career as a filmmaker, he has insisted on the priority of the written word in film.

Perrault's work has elicited many reviews and studies in Québec and abroad. His insistence on the superiority of live film over fiction has often eclipsed the ironic fact that his best work has often ended up approaching fiction because of extensive editing of the live footage.

- Filmography:
  - 1963: Pour la suite du monde, co-production, very long documentary, NFB
  - 1966: Le règne du jour, very long documentary, NFB
  - 1968: Les voitures d'eau, very long documentary, NFB
  - 1969: Le beau plaisir, co-production, very short documentary, NFB
  - 1970: Un pays sans bon sens, very long feature, NFB
  - 1971: L'Acadie, l'Acadie, co-production, very long feature documentary, NFB
  - 1973: Tickets, S.V.P., very short film, NFB
  - 1975: Un royaume vous attend, co-production, very long feature, NFB
  - 1976: Le goût de la farine, co-production, very long documentary feature, NFB
    Le retour à la terre, co-production, medium-length documentary, NFB

Characteristics of Films

The Battleship Potemkin, Eisenstein (1925)

The Russian filmmaker Sergei Eisenstein (1898-1948) said of his film: "We forced ourselves to take historic events as they were, without altering them in any way." When Eisenstein first saw the Odessa steps, he became fascinated by the historical event that occurred at the site: the 1905 massacre of the Russian people. This is the predominating image of the film.

Aboard the battleship Potemkin, the harassed sailors refuse to eat the rancid meat they are being served. The captain gives the order to shoot any sailor who refuses to comply. His order is held up to ridicule; the sailors embrace each other in their common purpose and track down the officers, whom they throw overboard along with the doctor who had stated that the meat was fit for human consumption. Trailing their dead leader in a small ship's boat, they hoist the red flag and head for Odessa. A jubilant crowd welcomes them there, and the people rush down the great steps to bring them food. But the threatening Cossacks appear at the top of the steps. They come down the steps slowly, relentlessly, in formation. They shoot into the crowd. Total disorder ensues. People are falling right and left. A baby carriage hurtles down the steps by itself before eventually coming to a stop. A fleet of battleships circle the Potemkin. Much fighting and commotion takes place on the ship. The Potemkin approaches the other ships, repeatedly sending the signal, "Don't shoot, brothers!" The battleship meets the surrounding fleet and delirious enthusiasm ensues.

Eisenstein worked on this film with very little equipment. He exploited the dynamic value of the image, using only a zoom and a few other lenses rather than using camera movements. For the scene on the steps, he built a small dolly which ran on wooden rails.

In this epic film, Eisenstein conveys the values of the revolution and turns the masses into heroes. By doing so, he acted as a revolutionary fighter and promoter of an ideology. This film represents the birth of politically committed cinema.

The Gospel According to St. Matthew, Pasolini (1965)

According to Italian director Pier Paolo Pasolini (1922-1975), myths, legends and parables serve as catalysts for fundamental ideas, experiences and concerns. The major themes of his work are love, hate, fear, ecstasy and death.

In his film, The Gospel According to St. Matthew, the essential idea in the script is that the Gospel is manifested as a liberating experience. From the aesthetic point of view, this film purports to be at the opposite end of the spectrum from spectacular Hollywood productions. The work is highly personal, free and unusual; Pasolini experiments with a staccato editing style, to highlight the energy of Christ as he rushes toward his fate. Christ is the Word, and words are the core of the film, which is a veritable montage of the words of Christ. The dynamic tension derives from the confrontations and the visual contrasts between on one hand, the innocence of children and the dignity and kindness of simple people and the poor, and on the other hand, the corruption and hypocrisy of dignitaries. From a philosophical perspective, the film's Marxist tone is manifested in Christ's violent denunciations of the clergy and the privileged classes.

L'Acadie, L'Acadie, Perrault (1971)

This film develops the theme of the difficulties of living as a francophone in Acadia. The film purports to be a study of student action and to show Acadian social and economic reality. In the sense that it is a politically committed film, it is similar to Eisenstein's film on the Potemkin.

Perrault worked with thousands of feet of live coverage film, which ultimately became the raw material for his production. There was no formal written script as such; the juxtaposition and editing of the filmed events turned historical reality into a work of fiction.

The action begins with the Acadian students' march on City Hall to demand that Moncton municipal services be made available in both official languages. The francophone students are orderly while the anglophones insult and provoke them. At City Hall, the protesters interrupt the swearing of allegiance and register their complaints. The mayor ridicules their complaints, and speaks in an insulting way, in English, to the only francophone council member. To avenge the mayor's acts, the students send him a present: the head of a pig.

The media amplify the proportions of this prank, and the fight continues. Finally, everyone is discouraged by the lost battle, and there is considerable repression, including expulsions. And life goes on.

The students' demands demonstrate that the people are determined not to remain passive any longer, but to continue to fight for their rights. The complexity of the political problem brings to light the failure of the previous generation and the confrontation of two ideologies: that of the Acadian intellectual élite and that of the populist group.

UNIT 5.1

At the end of this unit, the student should be able:

Terminal Objective

5.1 To describe the phenomenon of the widespread popularity of the photographic image.

Intermediate Objectives

5.1.1 To identify different factors that account for the popularity of photographic images.

5.1.2 To describe the characteristics of these factors.

5.1.3 To describe these characteristics in given photographic images.

5.1 TO DESCRIBE THE PHENOMENON OF THE WIDESPREAD POPULARITY OF THE PHOTOGRAPHIC IMAGE.

The students define what is meant by the democratization of the photographic image, identifying different aspects of this phenomenon, defining their characteristics, and describing them as they occur in images.

5.1.1 TO IDENTIFY DIFFERENT FACTORS THAT ACCOUNT FOR THE POPULARITY OF PHOTOGRAPHIC IMAGES.

5.1.2 TO DESCRIBE THE CHARACTERISTICS OF THESE FACTORS.

5.1.3. TO DESCRIBE THESE CHARACTERISTICS IN GIVEN PHOTOGRAPHIC IMAGES.

The students are encouraged to recognize certain important factors in the widespread popularity of the photographic image, to explain their characteristics, and to identify these characteristics in photographs.

Teaching Strategy and Related Content

Using visual examples, the teacher discusses and explains the phenomenon of the widespread popularity of the photographic image, pinpointing the characteristics of the image in its various manifestations. The teacher then asks the students to describe the characteristics of certain images that incorporate or illustrate one or another of the factors under study.

Amateur Photography

The Souvenir Industry: Reproducing and Immortalizing Reality

From a complex technique restricted to a few initiates, photography rapidly became popular with people of all levels of expertise. Today, owing to factors like the ease of handling of automatic cameras available at affordable prices and the fact that many kinds of commercial businesses can develop pictutes, almost everyone can be involved in photography.

Advertising of photographic equipment abounds with ideas for "good pictures," sharp focusing, proper exposure time, and so on. Photographs taken by amateurs tend, however, to be fairly similar: usually people just want to record reality as closely as possible. The photographs are used to support peoples' individual and collective memory, and seek to immortalize certain important occasions in life: marriage, birth, first communion, Bar Mitzvah, vacations, trips, and so on. The degree of importance given to these photographs depends on the value ascribed to the event, rather than on the aesthetic aspect of the image. In this type of amateur photography, in fact, the main objective is to reproduce and immortalize reality.

Creative Photography

A small number of amateur photographers take photographs for the pleasure of experimentation and creativity. From this recreational activity, photo clubs have spring up in schools, colleges, universities, community centres, and so on.

These associations bring together people who share the same interest, and give them a chance to exhibit their work and discuss aesthetic and technical questions. Amateurs of this type often succeed in developing their creative imagination and in evolving their own style, thus helping to enrich the artistic field. Some of them, however, fall into the trap of "redoing" instead of doing, or of copying instead of creating.

Print Media Photography

Illustrating the News

For more than fifty years, photographers concentrated on portraits and landscapes almost exclusively. Technical improvements have, however, made many different applications possible and led to the success of all kinds of visual reporting. Documentary reporting and news photography have become increasingly dependent on photographs of political, military, religious, economic, and social life; in short, everything that in one way or another makes up history from day to day.

A news photograph must be taken, developed, transmitted quickly, and then published immediately. Previously, this type of image had to be hand-engraved. Around 1875, photogravure processes ensured that news photographs could be disseminated widely and rapidly. One of the main characteristics of the history of daily and weekly newspapers in the last 50 years is the prodigious growth of photographic illustrations. Today, a news photo can be transformed into a typographic negative in less than an hour. The negative is then printed and may be reproduced by the tens of thousands of copies just a few hours after the picture has been taken on another continent. The articles themselves are reproduced by photocopying.

Documentary and Scientific Photography

Representing Reality

The list of applications of photography as a means of recording reality seems limitless. For example, aerodynamic, hydraulic, or ballistics engineers may have occasion to make use of photography. Doctors, too, have many reasons for using photography and radiography. They can even introduce a "periscope," equipped with an electronic flash, into a patient's stomach, bronchii, bladder, or intestines to photograph his/her internal organs. During an operation, the surgeon may have an assistant use a camera and flash judiciously. With equipment that is sensitive to a thousandth of a second, physicists can follow the action of a bullet as it punctures a wall, the shock waves of a projectile, the wings of an insect in flight, the functioning of vocal cords (8 000 images per second), the path and speed of circulating blood, and so on. Industrialists also depend on photography for analysing the fibres of a certain cloth, or the reasons for metal fatigue. Chemists can photograph the emanations coming from a rose petal and the path of the scent across a fine membrane.

Infrared photography is used, among other things, for detecting flaws in textiles, deciphering ancient parchments, interpreting texts covered with corrections, reading burned documents, uncovering ancient frescoes hidden under a chalky crust, and so on. The army uses infrared photography to detect camouflage. In studying paintings, art experts can detect any retouching by using infrared photography, ultraviolet light, or fluorescence. These processes are also used in paleontology, archeology, geology, criminology, cartography, and so on.

In a natural setting, wild animals can be photographed with remote control, electromagnetic equipment, and, if necessary, with a flash. Animals can "take their own picture" by stepping on a plank that trips a switch.

Advertising Photography

Communicating a Message

Advertising photography plays a large role in our image-dominated culture. This type of photography is inextricably linked with the consumer society and the profit motive; in fact, magazines and newspapers are financed to a great extent by the paid advertisements placed in them.

Many magazines are vehicles for advertising and their editors actively participate in marketing strategy. They have to attract clients. The popularity of advertising photography derives from the general principle that effective, advertisements are iconic in character: one picture is worth a thousand words. A number of advertising theorists even go so far as to maintain that the shorter the text, the stronger the message; some even claim that the most effective ads contain almost no words. It is for this reason that advertising photography has become a favourite method for communicating a message.

Roles of the Image (Photo and Text) in Communication

There are several approaches for studying images in advertising (for instance, the motivational or the semiological) that have been developed by specialists to help advertisers perfect their images. According to the most classic approach, the roles of the image are to attract the consumer's attention, to arouse his/her interest, to provoke his/her desire, and to impel him/her to buy.

An advertisement must be eye-catching. The image must relate to the product and to the copy, and must demonstrate the product's qualities. The interplay of the copy and the image is directed at the consumer to the advantage of the product. Through characteristics that appeal to the senses, the image supports the copy's arguments, and the combination of words and image seeks to encourage the consumer to memorize the brand of the product and its qualities.

To sum up, it may be said that the role of advertising photography is to arouse the needs that a consumer will satisfy, according to his/her particular desires or dreams, by making a purchase, an act that is considered pleasant, comforting, and liberating. In this sense, photography does not convey truth, but rather a convincing, credible image presented as a model of behaviour.

The Various Treatments of Photographic Images

In advertising, the treatment of the image is extremely well planned. Image treatment often involves a market study covering product research and target clientele. The strategy behind the image treatment must meet certain basic requirements: satisfying a need by giving evidence of the product's usefulness, quality, ability to please or relax the consumer, and so on; anticipating and refuting negative consumer reaction with flattery and pleasant, reassuring symbols; justifying purchases by providing convincing reasons for them, and so on.

A frequently used advertising technique is the association of ideas. Advertising photographs use "derivative associations" that are often different from their original meaning. For instance, erotic images are presented to the target consumer as symbols of power and pride of ownership, rather than symbols of love. Being in fashion and buying new products are purported to be a sign of the type of success that everyone wants to emulate. Starting with the idea that to live, it is necessary to consume, the message subtly changes: to consume is to live.

UNIT 5.2

At the end of this unit, the student should be able:

Terminal Objective

5.2 To demonstrate knowledge of different genres of film and different ways in which they may be treated.

Intermediate Objectives

5.2.1 To name different genres of motion pictures.

5.2.2 To describe different treatments of genres of motion pictures.

5.2.3 To identify the genre and the ways in which it is treated, in films selected by the teacher.

The students learn to identify different film genres and the ways in which they are treated, by being called upon to name different genres of cinematographic images, define the ways in which they were treated, and identify them in films selected by the teacher.

5.2.1 TO NAME DIFFERENT GENRES OF MOTION PICTURES.

5.2.2 TO DESCRIBE DIFFERENT TREATMENTS OF GENRES OF MOTION PICTURES.

5.2.3 TO IDENTIFY THE GENRE AND THE WAYS IN WHICH IT IS TREATED, IN FILMS SELECTED BY THE TEACHER.

The students learn the specific names of different genres of cinematographic images, describe the ways in which they are treated, and identify them in films the students have seen and analyzed.

Teaching Strategy and Related Content

Using visual examples, the teacher explains the treatments that are specific to various genres of cinematographic images.

The teacher then asks the students to watch (at school, on television, or in a nearby movie theatre) films that are typical of one or another of these genres, so as to discern the characteristics of a particular treatment.

Various Film Genres and Sub-genres

Western

This film genre draws on the conquest of the American West for its subject matter. After American independence had been achieved, it was decided (after 1787) that the uncharted territory in the West would be transformed into a sovereign state and member of the union. The conquest of the West represents the adventure of colonizing the land, as experienced by the pioneers who came from other parts of America and from Europe, and includes the invasion of this territory by American Easterners motivated by the commercial possibilities afforded by its wide-open spaces.

- Treatment

In the Western, the move to the West was idealized in keeping with the popularly accepted mythology of the late 19th century: colonisation by intrepid adventurers who expanded the nation's frontiers.

Two types of Western may be identified: one concerning the "good" conquerors of the West against the "bad" Indians, and the other, which tells typical tales of the West, but does not include Indians. The Western primarily became a rationalization for the extermination of the Indians. It also contributed to the false view of pioneers suddenly transformed into indomitable landowners. The mythical tone of the Western serves to camouflage historical reality.

As the Western genre evolved, it gave rise to other types of treatments:

- psychological analysis using Western characters;
- ideological criticism reestablishing the reputation of the Indians and condemning violence;
- the attempt to present aesthetically appealing visual images by showing still unspoiled wilderness areas, creating a poetic atmosphere, and so on.

. Constituent Elements

The Western created a typical cinematographic mythology, composed of stereotyped elements such as:

- conquerors;
- Indians;
- outlaws;
- the sheriff;
- the sweet young girl;
- the saloon;
- fight and uprisings;
- the ranch;
- the cowboy;
- other.

Love

This film genre represents a large portion of cinematographic production. The universality of love makes it a predominant archetype and favourite theme.

. Treatment

Love is treated in various ways in film: a tragic or melodramatic conflict, self-actualization, the happiness of being alive, and so on. This type of film often presents love as what makes life worth living; it combines sexual attraction with the idea of soulmates, and so on.

. Constituent Elements

The main elements of a love film include:

- the mythology of royalty, the splendours of the court, and romantic intrigues;
- the star system with its masculine star, the great lover, or its feminine star, the "sex symbol";
- the love triangle and emotional drama;
- romantic and romanticized love culminating in marriage;
- other.

Adventure

The adventure film can take several forms, such as the gangster film, the war film, and the epic.

The Gangster Film

This type of film is inspired mainly by urban crime, with its infiltration of criminals into various areas (night clubs, gambling, prostitution, drugs, smuggling), and its organization into well-defined gangs. These are the favourite themes explored in gangster films.

The character of the gangster is steeped in mythology. The gangster figure can be portrayed in a variety of styles: expressionistic, realistic, poetic, epic, fantastic, and so on. The gangster film lends itself to a psycho-social analysis of the individual in relation to the urban environment.

The War Film

This type of film is based on past wars such as the World Wars I and II, the Korean War, and more recently, the Vietnam War. The war film usually tries to justify the war, often rationalizing the crimes committed in the course of war. It therefore neglects the real sources of conflict in favour of idealizing the subject, and emphasizes values such as patriotism, heroism, and so on. However, some war films are now tending to present an increasingly critical view of armed combat and its implications by denouncing the horrors of war.

The Epic

The epic is a "walk through time," in which the marvellous and the real, legend and historical reality are intertwined. The epic film achieves this result by the use of special effects such as superimposition, flash-backs, dissolves, and so on. The elements which make up the epic film are as follows:

- the hero and the anti-hero;
- the appeal to the marvellous and the fantastic;
- the metamorphosis of time and space.

The character playing the hero/heroine conveys certain social values. He/she epitomizes specific characteristics that typify the image which a society (or a level of society) creates for the ideal man or woman. In this way, the hero/heroine takes on symbolic proportions.

The Political Film

The political film may take several forms: the propaganda film, the critical film, the film on a social theme, and so on.

. The Propaganda Film

Serving a political cause, the propaganda film takes a stand and uses the language of film to convey a particular ideology. The epic style is often used for this purpose, as in Eisenstein's The Battleship Potemkin.

. The Critical Film

This type of film is based on a political fact, but is not used as merely the objective witness of the events. Events are analyzed and a meaning is extracted and articulated; the intent of the film is often to arouse the audience's emotions rather than to demonstrate facts, to convince rather than to explain. Michel Brault's film Les Ordres is a case in point.

. Films with Social Themes

Originating in the troubled 1930s, this type of film presents the dramas of everyday life with a certain popular realism, or alternatively, presents aspects of life in society in a detached, objective manner.

Given the impetus of socialist and communist ideologies, films with social themes evolved into two types:

- the instructional film, which calls into question a socioeconomic system or a political regime;
- the descriptive film (cinema-vérité) which is based on realism or naturalism.

More recently, films with social themes have become more specific, dealing with the place of certain groups of individuals in society, as, for example, the francophone minority in New Brunswick in the film, L'Acadie, l'Acadie, by Pierre Perrault.

Fantasy Films

Fantasy films take us into an unreal universe where beings who are often bizarre experience more or less credible events in a fabulous environment. This film genre may be subdivided into different groups, such as science fiction, super-beings, horror, and so on.

. Science Fiction Films

This type of film, which is inspired by technical and scientific progress, deals with themes such as the following, often in futuristic ways:

- space and time (for example, Stanley Kubrick's 2001: A Space Odyssey);
- exploring the cosmos with spaceships and trips to other planets (for example, Georges Méliès' Voyage dans la lune);
- extraterrestrials and their flying saucers and the reports of humans with higher forms of intelligence (for example, George Lucas' Star Warn and E.T. by Stephen Spielberg);
- exploring time, a theme that has never been fully exploited, which deals with the past or the future, or superimposes different time periods (for example, Metropolis by Fritz Lang and Je t'aime, je t'aime by Alain Resnais).
- robots, metamorphoses, exploration inside the human body, and so on.

. Super-beings

In this kind of film, the fantasy involves man in dimensions beyond those which are normal to him. This is the case with such characters as Frankenstein, Dracula, Dr. Mabuse, Tarzan, Batman, and Rocky of the Rocky Horror Picture Show, and also with monsters such as King Kong, Godzilla, and so on.

Horror Films

In this type of film, the filmmaker plays on fear, the bizarre, and mystery, using special characters such as vampires, phantoms, giant sentient insects, and so on, which appear in particular places such as cemeteries, old castles, and other "ambiance" locations (for example, The Birds by Alfred Hitchcock or The Night of the Living Dead by G. A. Romero).

Sex Films

Two different ways to approach sexuality should be noted: eroticism and pornography.

. Eroticism

Erotic films use the body and sexuality as means of conveying ideologies or feelings; eroticism may appear in all film genres.

. Pornography

In this type of film, which exploits sexual taboos, sexuality is perceived as obscene. Porno films are made for strictly commercial reasons; the lack of concern for quality and the absence of technical or aesthetic requirements in such films usually keep production costs to a minimum.

Others

Other film genres do exist, but these types of films are identified more with particular styles than with well defined genres. For example, such styles include experimental films, underground films, and various types of short films.

. Experimental Films

This type of film explores the cinematographic vocabulary for purist, aesthetic or intellectual purposes. An artistic approach that purports to convey universal values is sometimes used in experimental films.

. Underground Films

Usually, films that are outside traditional production and distribution networks are called underground films. Liberated in this way from all commercial constraints, directors of this type of film can give full rein to their creative fantasies. This type of filmmaking, which goes back to the films made by the dadaists and surrealists, spread around 1940 simultaneously to New York and California, and was later adopted by other countries.

Usually these films are shot in Super-8 or 16 mm, with limited means, and in some cases, using electronic processes. Their diverse themes are often controversial and avant-garde. Although underground films are usually not shown in many places, they sometimes manage to have an influence on more traditional milieus.

. Short Films ("Shorts")

Short films, which are films that last no longer than 30 minutes, include several categories:

- traditional documentaries that seek to inform;
- instructional films that seek to meet teaching needs by audio-visual means;
- ideological or poetic films, for example, that seek to convey more than just information.

Different Genre Treatments

It is extremely difficult to differentiate between genre and treatment. Most genres either encompass several treatments or are the result of the emphasis on a certain treatment. Nevertheless, typical, recurring elements make it possible to identify certain treatments, such as the tragic, dramatic, psychological, satirical, and comic.

. The Tragic Treatment

Borrowing a great deal from the theatre, the tragic treatment may be defined as the dramatization of human passions in confrontation with each other, usually with fateful results. The conflict usually bypasses everyday reality in favour of grandiose, often mythical themes in which individual or collective survival is at stake, as, for example, the struggle between opposing forces such as life and death.

. The Dramatic Treatment

The dramatic and the melodramatic treatments differ from the tragic in their more contrived elements, such as glorious feats, many ups and downs, violence, and exaggerated emotions. This genre treatment, an offshoot of Elizabethan and romantic theatre traditions, varies according to the setting in which the action takes place.

. The Psychological Treatment

This treatment, which usually has elements of the dramatic, traces the development of an individual or a group involved in a given situation. A director using the psychological treatment attempts to dissect the main character's actions and motivations in the face of the constraints to which he/she is submitted. This character, who personifies the conflict studied in the film, is generally tormented by contradictory forces. The psychological treatment purports to be a reflection on mankind and the human condition; it is the analysis of a type of personality, occasionally pathological.

. The Satirical Treatment

This type of treatment operates by using derision to elicit, through laughter, reflection on particular themes, taken mainly from social and political mores, ideologies, and so on. Film satire is often used to criticize situations involving hypocrisy, injustice, and violence.

. The Comic Treatment

The objective of the comic treatment is to entertain by presenting a person's foibles, the ridiculousness of certain social mores, and so on.

In siler [illegible] lms, the comic element came solely from visual effects obtained by procedures such as:

- the result of a particular action foreseen by the viewer (for example, the character is about to fall into a pond);
- the use of elements for purposes other than those for which they have been intended (for example, using a bathtub as a bed).

Sound films give new dimensions to the comic treatment, including:

- the comic aspect of speech with accents, tones of voice, stuttering, or onomatopoeic sounds;
- the use of music or sound to reinforce comic effects (for example, a funeral march instead of a wedding march, a metallic sound when the character is eating spaghetti).

UNIT 5.3

At the end of this unit, the student should be able:

Terminal Objective

5.3 To recognize some of the characteristics of television.

Intermediate Objectives

5.3.1 To define the different functions of television.

5.3.2 To describe the myths promoted through television.

5.3 TO RECOGNIZE SOME OF THE CHARACTERISTICS OF TELEVISION.

The students learn to recognise some of the characteristics of television, by defining its main functions and by describing televised images in terms of the myths they transmit.

5.3.1 TO DEFINE THE DIFFERENT FUNCTIONS OF TELEVISION.

5.3.2 TO DESCRIBE THE MYTHS PROMOTED THROUGH TELEVISION.

The students are encouraged to explain the most important functions of television, to recognize them in typical kinds of broadcasts, and to observe television images so as to identify the myths that are promoted by them.

Teaching Strategy and Related Content

Using visual examples, the teacher explains to the students the phenomenon of television, highlighting the functions that it performs and the myths that it promotes. He/she then asks them to look for these characteristics in television images.

The Functions of Television

Recreational Activities

"Recreational activities" are the ways people like to spend their free time. In our society, according to statistics, most of this time is spent in front of the television, for purposes of relaxation and entertainment. The types of programs that attempt to meet these needs include: quiz shows, soap operas (or "soaps"), sports and variety shows, and films that have already been shown in theatres.

Information

Television is also a source of information: its news bulletins, reports on political and social events, and public affairs shows provide ongoing news updates and commentaries. To attract a daily audience, the information is presented in an appealing way, events are often explained in a dramatic way, and so on. However, the considerable quantity of news and the way it is presented often provoke confusion, uncertainty and even anxiety in the viewer.

Any information involves various factors: the person conveying the information, the information itself, and the person being informed. If the news producer tries to be objective, he/she will attempt to present all the elements so that the listener can analyze the subject fairly. However, the news writer's personal biases may prejudice the information. The viewer, on the other hand, may be completely ingenuous, confidently accepting anything he/she sees, or he/she may be a more sophisticated person who, before coming to any conclusions, considers the sometimes conflicting information presented by several sources.

Television, if properly used, can play an extremely positive role as far as information is concerned, in terms of raising the viewers' consciousness of the world in which we live.

Education

Television had great implications for education. In many cases, television is a more effective audio-visual aid than any other, for reasons which include the following: it presents documentation that would otherwise remain inaccessible; it reveals structures that are invisible to the naked eye; it enables students to observe scientific experiments that are impossible to perform in class; it makes possible the discovery and understanding of faraway places or complex phenomena; and so on.

In addition, when students work with television as a visual art technique, they are able to comprehend the phenomenon and to apply what they have learned to create their own television images.

Culture

On the cultural level, television may be considered in two ways:

- a means for the advancement of culture through so-called "cultural" programs (teleplays, shows, concerts) or documentaries on culture (the ways in which a certain group of people lives, works, functions, creates art);
- a cultural phenomenon in itself: in this sense, television is first considered as an inherent feature of a group's way of life (television increasingly invades our daily life at home, at school, in some public places, at work, and so on), and second, as a means of artistic creation.

Consumption (Persuasion Techniques)

As an integral part of the consumer society, television is also used, in the same way as the other mass media, as a means of promoting consumption. As such, it becomes a vehicle for persuasion techniques.

The purpose of the daily flood of television commercials is to persuade television viewers that it is necessary for them to buy the products advertised. Furthermore, television advertising takes on even greater significance as soon as one realizes that it ensures, to a great extent if not totally, the financial operation of television production houses. The production houses in turn, in order to encourage advertisers to buy commercial time during broadcasts, must maintain high ratings by programming popular shows.

Myths Promoted in Television Productions

Justification of Violence

If there is an overabundance of violence on the screen, perhaps one of the rationalizations for it is that it serves as a release for people's repressed instincts and for their socially unacceptable desires. It is as if an excess of violence consumed by the mind compensates for a lack of violence in one's experience. In this type of show, the law is broken, bypassed or ignored, and the instincts that have thus been liberated are manifested as physical or psychological rape.

Youth

In traditional societies, the type of person that was respected was the mature adult, who had attained wisdom through his/her life's experience. In our day, the new model propagated by television is the young man or woman, who is all-powerful simply because he/she is young.

The glorification of youth also means that adolescents are a marketing target category, a sizeable group of consumers who influence mass culture, but who are, in turn, the most influenced by it.

Idealisation of Women

The mass media, including television, have in the past tended to promote women as sex objects who are endowed with magic powers based on stereotypes such as:

- the "sex kitten": the painted and bejewelled woman created by the entertainment industry, who is supposed to convey an ideal of seductive beauty;
- the perfect woman: the so-called "ideal woman," a synthesis of three important types:
  - good wife: faithful, submissive, etc.;
  - good mother: never tired, she has the solution to all the problems that occur as she raises her children;
  - good housekeeper: she knows how to perform every household task economically;
- the love-goddess: ideal beauty, man's object of desire.

Fortunately, this tendency toward stereotyping is increasingly being offset by television's recent attempts to portray contemporary women more realistically. For example, the successful serial, L. A. Law, includes intelligent, successful, assertive women as major characters.

Beauty

As in film, a prototype of beauty is nearly always conveyed by the stars of television shows. Rudolf Valentino and Marilyn Monroe were models of beauty in film; television now offers a profusion of Bruce Willis and Cybill Shepherd clones.

Wealth

Wealth is another dominant element, which on television takes the form of depiction of the facile and luxurious side of life. It enables viewers to dream and to escape into a magical world of sumptuous mansions, luxurious yachts, super cars, sophisticated clothes, champagne, and so on.

Happiness

Since happiness is sought by everyone, it remains a favourite television theme that may be treated as:

- self-actualisation;
- arising from comfort and material goods;
- emotional satisfaction (love, friendship);
- the result of a morally upstanding life.

Love

Love is everywhere: it is the obsession of mass culture. The love myth, a central theme of modern happiness that is relentlessly exploited in both television shows and their commercials, sustains the beauty, fashion, and other related industries.

BIBLIOGRAPHY

BIBLIOGRAPHY

Adam-Villeneuve, F., and C. Felteau. **Les moulins à eau de la vallée du St-Laurent.** Montréal: Éditions de l'Homme, 1978.

Almasy, D. **La photographie, moyen d'information.** Paris: Éditions Téma, 1975.

Barbeau, M. **Maîtres et artisans de chez-nous.** Montréal: Éditions du Zodiaque, 1942.

"Beaux objets paysans d'autrefois. **Décoration chez-soi.** June 1982. Ville Mont-Royal: Éditions Le Nordais, 1982.

Bédard, H. **Maisons et églises du Québec: XVII^e, XVIII^e, XIX^e siècles.** Collection Civilisation du Québec, Série Architecture. Québec: Ministère des Affaires culturelles, 1971.

Bédard, R. **L'orfèvrerie traditionnelle: fer-blanc, étain, et argenterie.** Montréal: Éditions Brault et Bouthillier, 1973.

Bergevin, H. **Églises protestantes.** Montréal: Éditions Libre Expression, 1981.

Blanchette, Jean-François, and Lise Boily. **The Bread Ovens of Québec.** Ottawa: National Museums of Canada, 1979.

Boulizon, G. **Les musées du Québec**, Vol. I and II. Montréal: Éditions Fides, 1976.

Bourdieu, P., L. Boltansky et al. **Un art moyen: la photographie.** Paris: Éditions du Minuit, 1965.

Brasser, Ted J. **Bo'jou, Neejee! A Travelling Exhibition.** Ottawa: National Museum of Man/National Museums of Canada, 1976.

Brulé, M. **Pierre Perrault: ou, Un cinéma national: essai d'analyse socio-cinématographique.** Montréal: Éditions P.U.M., 1974.

Burnham, Dorothy K. **The Comfortable Arts: Traditional Spinning and Weaving in Canada.** Ottawa: National Gallery of Canada/National Museums of Canada, 1981.

Burnham, Harold B., and Dorothy K. Burnham. **Keep Me Warm One Night: Early Handweaving in Eastern Canada.** Toronto: University of Toronto Press, 1972.

Capps, Benjamin. **The Indians.** New York: Time-Life Books, 1973.

Chefs-d'oeuvre des arts indiens et esquimaux du Canada. Paris: Société des amis du Musée de l'Homme, 1969.

"Cinéma." Beaux-Arts 2. **Encyclopédie Bordas.** Paris: Éditions Bordas, 1973.

Claiborne, Robert. **The First Americans.** New York: Time-Life Books, 1973.

Clermont, Norman. **Ma femme, ma hache, et mon couteau croche.** Collection Civilisation du Québec, No. 18. Québec: Ministère des Affaires culturelles, 1977.

Curtin, D., and J. DeMaio. **The Darkroom Handbook.** New York: Van Nostrand Reinhold, 1979.

"Daguerre: le miroir à mémoire." **Objectif Photo**, No. 2. Paris: Éditions Atlas, 1981, p. 40.

Décormag. Montréal: Les publications Décormag Inc., 1972 to the present.

Derome, R. **Les orfèvres de Nouvelle-France: inventaire descriptif des sources.** Ottawa: National Gallery of Canada, 1974.

Desilets, A. **Techniques in Photography.** Montréal: Habitex, 1973.

Dorion, J. **Les écoles de rang au Québec.** Montréal: Éditions de l'Homme, 1979.

Douville, Raymond, and Jacques Casanova. **Daily Life in Early Canada.** London: George Allen and Unwin Ltd., 1968.

Driver, Harold E. **Indians of North America.** 2nd ed. Chicago: University of Chicago Press, 1969.

Duca, Lo. **Technique du cinéma.** Collection Que sais-je? Paris: Éditions P.U.F., 1971.

Duflot, J. **Entretiens avec Pier Paolo Pasolini.** Paris: Éditions Belfond, 1970.

Dumas, A. **À l'enseigne d'antan: aperçu des enseignes en usage au XVII^{e}, XVIII^{e}, et XIX^{e} siècles à Québec et à Montréal.** Québec: Éditions du Pélican, 1970.

Eisenstein, S. **Réflexion d'un cinéaste.** Moscow: Éditions du Progrès, 1958.

Encyclopaedia Universalis. Paris: 1980.

Freund, B. **Photographie et société.** Paris: Éditions du Seuil, 1974.

Fulchignoni, E. **La civilisation de l'image ou: Les boîtes de Pandore.** Paris: Éditions Payot, 1975.

Gagnon, F.-M., and N. Cloutier. **Premiers peintres de la Nouvelle-France**, Vol. I and II. Collection Civilisation du Québec, Série Arts et Métiers. Québec: Direction des communications, Ministère des Affaires culturelles, 1980.

Gagnon-Pratte, F. **L'architecture et la nature à Québec au XIX^{e} siècle: les villas.** Musée du Québec. Québec: Ministère des Affaires culturelles, 1980.

Galarneau, C. "La vie culturelle au Québec (1760-1790)." **L'art du Québec au lendemain de la Conquête (1760-1790).** Québec: Musée du Québec, 1977. pp. 89-100.

Gauthier, R. **Les manoirs du Québec.** Collection Loisirs et Culture. Montréal: Éditions Fides and the Éditeur officiel du Québec, 1976.

----------. **Trois-Rivières disparue ou presque.** Collection Loisirs et Culture. Montréal: Éditions Fides and the Éditeur officiel du Québec, 1978.

Gauthier, R., and N. Martin. "Moyens de communication: Les routes, les chemins, les rivières et les ponts." **Présence du passé**, No. 19. Montréal: Radio Canada, 1969.

Genet, N., L. Vermette, and L. Décarie-Audet. **Les objets familiers de nos ancêtres.** Montréal: Éditions de l'Homme, 1974.

Gervais, M. **Pier Paolo Pasolini.** Paris: Éditions Seghers, 1973.

Giddings, J. Louis. **Ancient Men of the Arctic.** New York: Alfred A. Knopf, 1967.

Gilardi, A. **La photographie en couleurs.** Paris: Éditions Atlas, 1973.

"Girouettes en forme de coq." **Vie des Arts**, No. 30. Société La Vie des Arts, aided by the Canada Council, the Ministère des Affaires culturelles du Québec, and the Conseil des Arts de la Région métropolitaine de Montréal, 1963.

Gropius, Walter. **The New Architecture and the Bauhaus.** Trans. P. Morton Shand. Cambridge, Massachusetts: M.I.T. Press, 1965.

Hamelin, Jean. **Histoire du Québec.** St-Hyacinthe: Éditions Edisem, 1976.

Hamilton, George Heard. **Painting and Sculpture in Europe, 1880-1940.** Pelican History of Art. 3rd ed. Harmondsworth: Penguin Books, 1983.

Harper, J. Russel. **Painting in Canada: A History.** 2nd ed. Toronto: University of Toronto Press, 1977.

----------. **People's Art: Native Art in Canada.** Ottawa: National Gallery of Canada, 1973.

Hatton, Warwick. **A Feast of Gingerbread from our Victorian Past.** Montréal: Tundra Books, 1976.

Héhaka, Sapa. **Les rites secrets des Indiens sioux.** 2nd ed. Petit Bibliothèque Payot, No. 163. Paris: Payot, 1975.

Hill, Charles C. **Canadian Painting in the Thirties.** Ottawa: National Gallery of Canada, 1975.

Histoire du spectacle. La Pléiade. Paris: Éditions Gallimard, 1974.

Hitchcock, Henry-Russell. **Architecture: Nineteenth and Twentieth Centuries.** Pelican History of Art. 4th Ed. Harmondsworth: Pelican Books, 1977.

Houle, M., and A. Julien. **Dictionnaire du cinéma québécois.** Montréal: Éditions Fides, 1978.

Hubbard, Robert H. **Three Hundred Years of Canadian Art.** Ottawa: National Gallery of Canada, 1967.

Iberville-Moreau, Luc d'. **Lost Montréal.** Toronto: Oxford University Press, 1975.

Jenness, Diamond. **The Indians of Canada.** 3rd ed. Ottawa: National Museums of Canada, 1955.

Jonas, P. **Manual of Darkroom Procedures and Techniques.** Garden City, New York: Amphoto, 1971.

Jordy, William H. **American Buildings and Their Architects, Progressive and Academic Ideals at the Turn of the Twentieth Century.** Anchor Books. Garden City, New York: Anchor Press/Doubleday, 1976.

----------. **American Buildings and Their Architects, The Impact of European Modernism in the Mid-Twentieth Century.** Anchor Books. Garden City, New York: Anchor Press/Doubleday, 1976.

Kahmen, V. **La photographie est-elle un art?** Paris: Éditions du Chêne, 1974.

Keim, J.-A. **La photographie et l'homme.** Paris: Éditions Casterman, 1971.

Kybalova, L., O. Herbenova, and M. Lamarova. **Encyclopédie illustrée du costume et de la mode.** Paris: Éditions Gründ, 1980.

Laframboise, Y. **L'architecture traditionnelle au Québec.** Montréal: Éditions de l'homme, 1975.

Lavallée, G. **Anciens ornemenistes et imagiers du Canada français.** Collection Art, Vie et Sciences au Canada français. Québec: Ministère des Affaires culturelles, 1968.

Laybourne, K. **The Animation Book.** New York: Crown Publishers, 1979.

Le Corbusier. **Towards a New Architecture.** Trans. Frederic Etchells. 2nd ed. London: The Architectural Press, 1946.

Le macro-inventaire du patrimoine québécois. Québec: Les Publications du Québec, 1985.

"Les encoignures, des armoires qui ont du caractère." **Décoration chez-soi.** September 1982. Ville Mont-Royal: Éditions Le Nordais, 1982.

"Les progrès du daguerrotype." **Objectif Photo,** No. 3. Paris: Éditions Atlas, 1981, p. 60.

Lessard, Marcel. **Complete Guide to French-Canadian Antiques.** Trans. Elizabeth Abbott. New York: Hart Publishing Co., 1974.

Lessard, Marcel, and Hélène Marquis. **Encyclopédie de la maison québécoise.** Montréal: Éditions de l'Homme, 1972.

----------. **L'art traditionnel au Québec.** Montréal: Éditions de l'Homme, 1975.

Lessard, Marcel, and G. Vilandré. **La maison traditionnelle au Québec.** Montréal: Éditions de l'Homme, 1974.

Lowie, Robert H. **Indians of the Plains.** American Museum Science Books. Garden City, New York: The Natural History Press, 1963.

Mannoni, E., and C. Bizot. **Mobilier 1900-1925.** Paris: Éditions Ch. Massin, 1977.

Martin, P.-L. **La berçante québécoise.** Montréal: Éditions du Boréal Express, 1973.

----------. "Les étains québécois." **Culture vivante**, No. 14. Québec: 1969, pp. 30-31.

Madsen, T. S. **L'art nouveau.** Collection L'Univers des Connaissances. Paris: Éditions Hachette, 1967.

Moholy-Nagy, Laszlo. **The New Vision.** 4th ed. Chicago: University of Chicago Press, 1947.

Moissan, S. **À la découverte des antiquités québécoises.** Montréal: Éditions La Presse, 1976.

Montel, P. **Toute la photographie: pratique, esthétique, applications modernes.** Paris: Éditions Larousse Montel, 1976.

Morin, E. "La névrose." **L'esprit du temps 1.** Paris: Éditions Grasset, 1975.

Morrisset, G. **La peinture traditionnelle au Canada français**, Vol. I and II. Montréal: Éditions Cercle du Livre de France, 1960.

Morrisett, J.-P., and C. Picher. **Québec.** Ottawa: National Gallery of Canada, n.d.

Murray, Peter, and Linda Murray. **A Dictionary of Art and Artists.** Penguin Reference Books. 5th ed. Harmondsworth: Penguin Books, 1983.

Muso, K. **Photo One.** New Jersey: Prentice-Hall, 1973.

Musée du Québec. **Héritage vivant de l'orfèvrerie.** Exhibition catalogue. Québec: Ministère des Affaires culturelles, 1977.

Musée du Québec. **Le jouet dans l'univers de l'enfant, 1800-1925.** Québec: Ministère des Affaires culturelles, 1977.

----------. **Peinture traditionnelle du Québec.** Exhibition catalogue. Québec: Ministère des Affaires culturelles, 1967.

Naggar, C. **Dictionnaire des photographes.** Paris: Éditions du Seuil, 1982.

Naylor, Gillian. **The Bauhaus.** London: Studio Vista, 1968.

Newhall, Beaumont. **The History of Photography.** New York: Museum of Modern Art, 1982.

Noël, Michel. **Art décoratif et vestimentaire des Amérindiens du Québec, XVI^e^ et XVII^e^ siècles.** Montréal: Leméac, 1979.

Noppen, L. "L'architecture du Québec (1760-1790)." **L'art du Québec au lendemain de la Conquête (1760-1790).** Québec: Musée du Québec, 1977, pp. 103-142.

----------. **Les églises du Québec (1600-1850),** Collection Loisirs et Culture. Québec: Éditions Fides and the Éditeur officiel du Québec, 1977.

Noppen, L., C. Paulette, and M. Tremblay. **Québec: trois siècles d'architecture.** Montréal: Éditions Libre Expression, 1979.

Palardy, J. **Les meubles anciens du Canada français.** Montréal: Cercle du Livre de France, 1971.

Plecy, A. **La photo, art et langage.** Verviers: Éditions Marabout, 1975.

Polieri, J. **Scénographie nouvelle.** Paris: Éditions Aujourd'hui, 1966.

Porter, J. R., and L. Désy. **Calvaires et croix de chemin du Québec.** Montréal: Éditions Hurtubise HMH, 1973.

Porter, John R., and Jean Trudel. **The Calvary at Oka.** Ottawa: National Gallery of Canada, 1974.

Prinet, J. **La photographie et ses applications.** Collection Que sais-je? Paris: Éditions P.U.F., 1974.

Provencher, J., and J. Blanchet. **C'était le printemps: la vie rurale traditionnelle dans la vallée du St-Laurent.** Montréal: Éditions du Boréal Express, 1980.

Québec. Ministère de l'Éducation. **Pour parler des Amérindiens et des Inuits: coordination des activités en milieux amérindien et inuit.** (Guide à l'usage des professeurs du secondaire, histoire et géographie - Bibliographie sélective commentée, Code 49-1117.) Québec: Ministère de l'Éducation, 1982.

Québec. Ministère de l'Éducation. **Vers une perception plus juste des Amérindiens et des Inuits.** (Guide à l'usage des professeurs du secondaire, histoire et géographie - Bibliographie sélective commentée, Code 49-1117.) Québec: Ministère des Affaires culturelles, 1982.

Québec. Ministère des Affaires culturelles. Direction des communications. Direction des musées privés et centres d'exposition. **Les musées du Québec.** Québec: Ministère des Affaires culturelles, 1981.

Québec. Ministère des Affaires culturelles. Direction des communications. Direction des musées privés et centres d'exposition. **Répertoire des établissements muséologiques du Québec.** Québec: Ministère des Affaires culturelles, 1980.

Québec. Ministère des Affaires culturelles. Direction générale du patrimoine. Service d'archéologie et d'ethnographie. "Boucherville, répertoire d'architecture traditionnelle." **Les cahiers du patrimoine**, No. 13. Québec: Ministère des Affaires culturelles, 1975, pp. 10-38.

Québec. Ministère des Affaires culturelles. Direction générale du patrimoine. Service d'archéologie et d'ethnographie. "Neuville, architecture traditionnelle." **Les cahiers du patrimoine**, No. 3. Québec: Ministère des Affaires culturelles, 1975, pp. 19-27.

Quimby, George Irving. **Indian Life in the Upper Great Lakes.** Chicago: University of Chicago Press, 1960.

Rempel, John I. **Building with Wood.** Revised ed. Toronto: University of Toronto Press, 1980.

Rewald, John. **The History of Impressionism.** 4th ed. New York: Museum of Modern Art, 1973.

Rheims, M. **L'art 1900 ou le style Jules Verne.** Paris: Arts et Métiers Graphiques, 1965.

Robert, Guy. **L'art au Québec depuis 1940.** Montréal: Éditions La Presse, 1973.

Rogers, Edward S. **Indians of the North Pacific Coast.** Toronto: Royal Ontario Museum, 1970.

----------. **Indians of the Plains.** Toronto: Royal Ontario Museum, 1970.

----------. **Iroquoians of the Eastern Woodlands.** Toronto: Royal Ontario Museum, 1970.

Roy, G.-A. **L'église et l'enclos paroissial de St-Matthias de Rouville.** Collection Les Retrouvailles, No. 3. Québec: Direction générale du patrimoine, Ministère des Affaires culturelles, 1978.

Russet, R., and C. Starr. **Experimental Animation.** New York: Van Nostrand, 1976.

Sagard, Gabriel. **Le grand voyage au pays des Hurons.** Collection Cahiers du Québec, No. 27. Montréal: Éditions Hurtubise HMH, 1976.

Séguin, R.-L. **La civilisation traditionnelle de l'"habitant" aux XVII^{e} et XVIII^{e} siècles: fonds matériel.** Montréal: Éditions Fides, 1967.

----------. **La maison en Nouvelle-France.** Bulletin No. 26. Ottawa: National Museums of Canada, 1968.

----------. **Le costume civil en Nouvelle-France.** Bulletin No. 215. Ottawa: National Museums of Canada, 1968.

----------. **Les divertissements en Nouvelle-France.** Ottawa: National Museums of Canada, 1968.

----------. **Les granges du Québec.** Montréal: Éditions Quinze, 1977.

----------. **Les granges du Québec du XVII^{e} au XIX^{e} siècles.** Ottawa: Ministère du Nord canadien et des Ressources nationales, VIII, 1963.

----------. **Les jouets anciens du Québec.** Montréal: Éditions Leméac, 1972.

----------. **Les moules du Québec.** Bulletin d'histoire No. 188, Série No. 1. Ottawa: National Museums of Canada, 1963.

----------. **Les ustensiles en Nouvelle-France.** Montréal: Éditions Leméac, 1972.

Sérullas, M. **L'impressionnisme.** Collection Que sais-je? Montréal: Éditions de l'Homme, 1975.

Simard, C. **Artisanat québécois 1--Les bois et les textiles.** Montréal: Éditions de l'Homme, 1975.

----------. **Artisanat québécois 2--Poterie et céramique--Emaillerie--Ferronnerie--Vannerie--Verrerie--Étain--Orfèvrerie et joaillerie.** Montréal: Éditions de l'Homme, 1976.

----------, **Artisanat québécois 3--Indiens et Esquimaux.** Montréal: Éditions de l'Homme, 1977.

Société d'Architecture de Montréal. **Découvrir Montréal.** Montréal: 1975.

Ste-Marie, M. **Guide des antiquités québécoises.** Montréal: Éditions Libre Expression, 1980.

Stevens, Gerald. **In a Canadian Attic.** Toronto: Ryerson Press, 1963.

Tailhardat, P. **L'audio-visuel.** Paris: Éditions Retz, 1976.

Tardif-Painchaud, N. **Dom Bellot et l'architecture religieuse au Québec.** Québec: Éditions Presses de l'Université Laval, 1978.

Taylor, J. Garth. **The Canadian Eskimos.** Toronto: Royal Ontario Museum, 1977.

The Athapascans: Strangers of the North. Ottawa: National Museum of Man/National Museums of Canada, 1974.

The Book of Canadian Antiques. ed. Donald Blake Webster. Toronto: McGraw-Hill Ryerson Ltd., 1974.

The World of the American Indian. Washington: National Geographic Society, 1974.

Time-Life Books. **Documentary Photography.** New York: Time-Life, 1972.

Time-Life Books. **Frontiers of Photography.** New York: Time-Life, 1972.

Time-Life Books. **Light and Film.** New York: Time-Life, 1970.

Time-Life Books. **Photography as a Tool.** New York: Time-Life, 1972.

Time-Life Books. **Photojournalism.** New York: Time-Life, 1972.

Time-Life Books. **The Art of Photography.** New York: Time-Life, 1971.

Time-Life Books. **The Camera.** New York: Time-Life, 1970.

Time-Life Books. **The Great Themes.** New York: Time-Life, 1970.

Tompkins, Calvin. **The World of Marcel Duchamp.** New York: Time-Life Books, 1966.

Traquair, Ramsay. **The Old Architecture of Québec.** Toronto: Macmillan Co. of Canada Ltd., 1947.

Trudel, Jean. **Profil de la sculpture québécoise, XVII^e et XVIII^e siècles.** Exhibition Catalogue. Québec: Musée du Québec, 1969.

----------. **Sculpture traditionnelle du Québec.** Québec: Musée du Québec, 1967.

----------. **Silver in New France.** Ottawa: National Gallery of Canada, 1974.

----------. **Un chef-d'oeuvre de l'art ancien du Québec: la chapelle des Ursulines.** Québec: Éditions Presses de l'Université Laval, 1972.

Vézinet, Monique. **Les Nunamiut, Inuit au coeur des Terres.** Collection Civilisation du Québec, No. 28. Québec: Ministère des Affaires culturelles, 1980.

Viau, Guy. **Modern Painting in French Canada.** Québec: Department of Cultural Affairs, 1967.

Victor, Paul-Émile. **Raconte la vie des Eskimos.** Paris: Fernand Nathan, 1975.

Victoroff, D. **La publicité et l'image.** Collection Médiations. Paris: Éditions Denoël Gonthier, 1978.

Vincent, R. **Notre costume civil et religieux.** Collection Canada. Montréal: Centre de Psychologie et de Pédagogie, n.d.

Weiner, P. **Making the Media Revolution: A Handbook for Video and Production.** New York: Macmillan and Co., 1973.

Wilson, P. Roy. **The Beautiful Old Houses of Québec.** Toronto: University of Toronto Press, 1975.

Wright, James V. **Six Chapters of Canada's Prehistory.** Scarborough: Van Nostrand Reinhold, 1977.

Zmijewski, B. **The Consumer's Guide to Video Tape Recording.** New York: Stein and Day, 1979.

APPENDIX

AUDIO-VISUAL AIDS

Films and/or Slides

Catalogues can be obtained from the following organizations:

- **Service de diffusion des documents audio-visuels, Ministère des Communications** (lending service)

  Montréal

  600, rue Fullum, 7e étage
  Montréal (Québec)
  H2K 4L1
  Tel. (514) 873-2234

  Québec

  1601, boul. Hamel Ouest
  Québec (Québec
  G1N 3Y7
  Tel. (418) 643-5168

- **National Film Board** (lending service)

  Montréal

  550, rue Sherbrooke Ouest
  Montréal (Québec)
  H3A 1B9
  Tel. (514) 283-4674
  283-4823

  Québec

  2, Place Québec
  Boul. Saint-Cyrille Est
  Québec (Québec)
  G1R 2B5
  Tel. (418) 694-3176
  694-3852

  Chicoutimi

  72, rue Jacques-Cartier Ouest
  Chicoutimi (Québec)
  G7J 1G2
  Tel. (418) 543-0711

- **Cinémathèque of the Consulate General of France**

  Montréal

  Place Bonaventure
  Étage E, Couloir Élysée
  Montréal (Québec)
  H5A 1B1
  Tel. (514) 866-6551

  Québec

  25, rue Saint-Louis
  Québec (Québec)
  G1R 3Y8
  Tel. (418) 688-0430

- **Sécas-Adimec** (sale of films and slides)

  Montréal

  5275, rue Berri
  Montréal (Québec)
  H2J 2S7
  Tel. (514) 273-2585
  273-8395

- **Centre de documentation Yvan Boulerice** (a library of slides for research on all aspects of art and the Québec cultural heritage is available for teachers to consult free of charge at 911, boul. Jean-Talon Est in Montréal)

  C.P. 292, Station "E"
  Montréal (Québec)
  H2T 3A7
  Tél. (514) 495-1222

- **Musée d'art contemporain** (lending service)

  Cité-du-Havre
  Montréal (Québec)
  H3C 3R4
  Tel. (514) 873-2878

- **Films Cénatos**

  65, rue Saint-Vallier Est
  Québec (Québec)
  G1K 3N6
  Tel. (418) 529-8296

- **Musée du Québec**

  1, rue Wolfe
  Québec (Québec)
  G1R 5H3
  Tel. (418) 643-4173

- **Bouchard & Associés** (lending service with option to buy)

  136, rue Saint-Paul Est
  Montréal (Québec)
  H2Y 1G6
  Tel. (514) 861-0983

- **Vidéanthrop Inc.** (sales and rental)

  6742, rue Saint-Denis
  Montréal (Québec)
  H2S 2S2
  Tel. (514) 279-9545

- **Multimedia Audiovisuel Inc.** (sales and rental)

  5225, rue Berri
  Montréal (Québec)
  H2J 2S4
  Tel. (514) 272-2585

- **School Services of Canada** (sales)
  (slides, films, film strips, and video cassettes on art history and art techniques relevant to Secondary II, III, IV, and V art)

  86 Portland Street
  Toronto, Ontario
  M5V 2M8
  Tél. (416) 366-0903

- **See Hear Now! Media** (sales)

  3771 Victoria Park Avenue
  Scarborough, Ontario
  M1W 2P9
  Tel. (416) 497-4913

- **McIntyre Media Ltd.** (sales)

  30 Kelfield Street
  Rexdale, Ontario
  M9W 5A2

- **Head, Moreland, Latchford, Wintergreen** (sales)

  124 Connie Crescent, #1
  Concord, Ontario
  L4K 1L7
  Tel. (800) 268-1268

Section A

Residences and Churches

- **Films**

- Une maison à ma mesure, colour, 15 min. 23 sec., Bouchard & Associés
- Mon père a fait bâtir maison, colour, 15 min. 45 sec., Service de diffusion des documents audio-visuels (Ministère des Communications)
- Au hasard du temps (a walk through Old Montréal), colour, 9 min. 29 sec., NFB
- L'habitation (how the French-style house developed into the traditional Québec dwelling), colour, 25 min. 31 sec., Films Cénatos
- Les arts sacrés au Québec (series of 12 films on various aspects of Québec's tradition of religious art), NFB

- **Slides**

- Montréal: édifices religieux au XIXe siècle, 80 slides or 40 slides, Centre de documentation Yvan Boulerice
- Le tour de l'Île d'Orléans I (traditional houses), 140 slides, Centre de documentation Yvan Boulerice
- Le Vieux Montréal: première partie, 10 slides, NFB and Sécas-Adimec
- Le Vieux Montréal: deuxième partie, 10 slides, NFB and Sécas-Adimec
- La Place Royale à Québec, 12 slides, Sécas-Adimec
- Scènes d'autrefois (old engravings illustrating Montréal and Québec in the 17th and 18th centuries), 100 slides, Centre de documentation Yvan Boulerice
- L'architecture, témoin vivant de l'histoire (series accompanied by illustrated brochure, manual, and ring binder, with an additional booklet for each set in the series), Sécas-Adimec
- La ville, 24 slides, Sécas-Adimec
- L'habitat, 24 slides, Sécas-Adimec

Furniture

- **Films**

• Le meuble fait au Québec, colour, 25 min. 58 sec., Films Cénatos

• Sire le Roy n'a plus rien dit, black and white, 47 min. 31 sec., NFB

• Évolution de la chaise ancienne au Québec, colour, 12 min. 35 sec., Musée du Québec et Service de diffusion des documents audio-visuels (Ministère des Communications)

• L'évolution de la chaise ancienne au Québec, colour, 10 min., Bouchard & Associés

- **Slides**

• Ethnologie québécoise (series of 160 slides related to old furniture), Musée du Québec

• Meubles anciens d'esprit Louis XV, 10 slides, Sécas-Adimec and NFB

• Meubles anciens d'esprit Louis XIII, 10 slides, Sécas-Adimec and NFB

• Le mobilier de mariage au Québec, 30 slides, NFB

Dishes and Utensils

- **Slides**

• La céramique, technique ancienne et contemporaine (set of 40 slides accompanied by brochure), Sécas-Adimec

Clothing

- **Slides**

• Évolution de la mode vestimentaire canadienne au XIX^e siècle (in the series Histoire du Canada en images), 30 slides, Sécas-Adimec and NFB

Vehicles

- **Films**

• Les voitures d'eau, black and white, 110 min. 33 sec., NFB

- **Slides**

- Les voies de communication (set of 62 slides), Sécas-Adimec

- **Filmstrips**

- Histoire des moyens de communication, Sécas-Adimec

Native Cultures

- **Films**

- La petite industrie chez les Indiens, colour, 10 min. 54 sec., Service de diffusion des documents audio-visuels (Ministère des Communications)
- Le legs amérindien (in the series Un pays, un goût, une manière), 28 min., Sécas-Adimec

Many films about Amerindian and Inuit life and art are listed in the NFB catalogue, including an entire series on the Netsilik.

- **Slides and Films**

Catalogues can be obtained from the following organizations: Sécas-Adimec, the NFB, and Productions Videanthrop Inc.

Modern and Contemporary Art

- **Films**

- L'aventure de l'art moderne (series of 12 55-minute colour films), NFB and Sécas-Adimec

- **Slides**

For painting, consult the Centre de documentation Yvan Boulerice, as well as Productions Sept, Westerman, Diapofilm, and Ivac at Sécas-Adimec.

For sculpture, consult the Centre de documentation Yvan Boulerice and the NFB, as well as Productions Sept and Ivac at Sécas-Adimec.

Contemporary Québec Art

For contemporary Québec art before 1940, Pellan, Borduas and the automatists, the plasticiens, the revival of figurative art, sculpture, engraving, crafts, and architecture, consult the catalogues of the Service de diffusion des documents audio-visuels (Ministère des Communications), the NFB, Sécas-Adimec, the lending service of the Montréal Musée d'art contemporain, and Bouchard & Associés.

Section B

Photography

- **Films**

- Pinscreen (about Alexeieff's technique of animation, directed by Norman McLaren), colour, 38 min. 44 sec., NFB
- Pen Point Percussions (Norman McLaren explains how he makes synthetic sound on film), black and white, 5 min. 58 sec., NFB
- The Eye Hears, The Ear Sees (a tribute to Norman McLaren's film-making career), colour, 58 min. 36 sec., NFB
- Les frères Lumière: naissance du cinéma, 44 min., Multimedia Audiovisuel Inc.
- Le grand Méliès, black and white, 28 min., Service de diffusion des documents audio-visuels (Ministère des communications)
- Antonioni, documents et témoignages, black and white, 58 min. 10 sec., NFB
- Cinéma et réalité (Rossellini, De Sica, Fellini, Zavattini), black and white, 58 min. 10 sec., NFB
- Jean-Claude Lord, cinéaste, colour, 28 min., Bouchard & Associés
- Co Hoedeman, Animator, colour, 27 min. 52 sec., NFB
- Animated Motion (a five-part series by Norman McLaren on animated films, intended for students of film who are just beginning to study animation techniques), colour, NFB

Beside Co Hoedeman, another excellent Oscar-winning animator works in Montréal, Frédéric Back of Radio-Canada. Other distinguished film makers working for the NFB include Colin Low, John N. Smith, Doug Jackson, and Giles Walker. Information about their films can be obtained from Radio-Canada and the NFB.

Ministère
de l'Éducation